DOCTOR WHO MAGAZINE 578 | Who is Ncuti Gatwa? » Gordon Flemyng » Jill Curzon » Anthony Waye » Ruth Madeley » True Colours » Dr. Who and the Daleks sets » Doomcloud » The Collection: Season 22 » Daleks' Invasion Earth 2150 A.D. » Dr. Who & The Mechonoids "The future is here and it's Ncuti!" BBC

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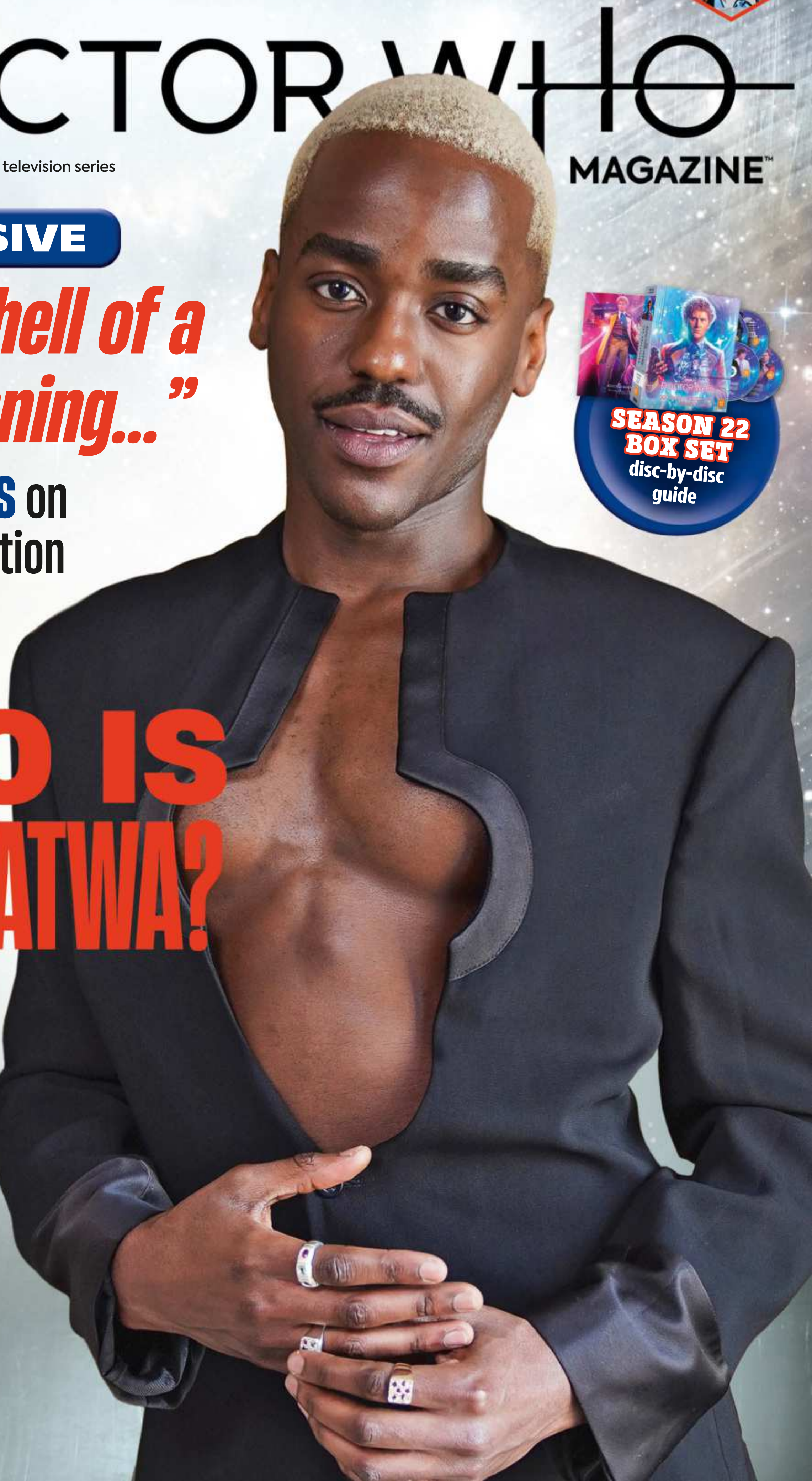

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"It took a hell of a lot of planning..."

RUSSELL T DAVIES on the secret operation to launch the new Doctor

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PLUS

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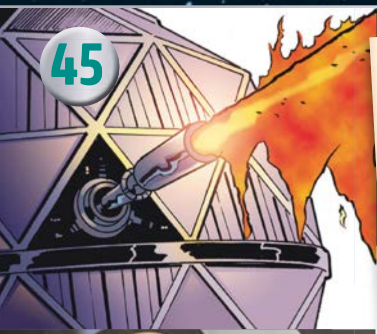

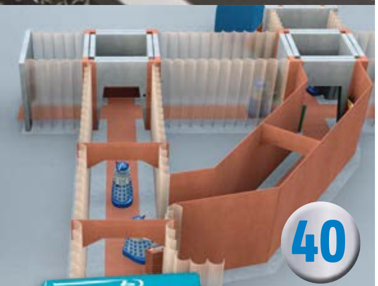

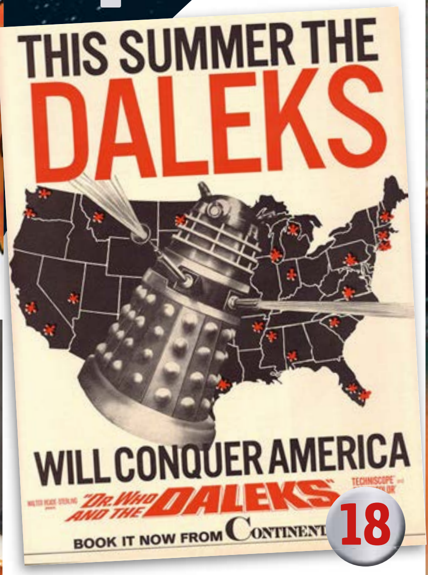

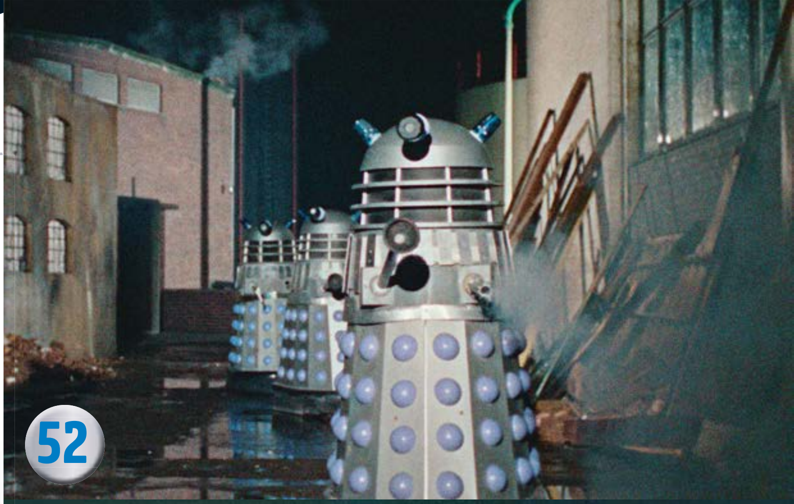

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DEPUTY EDITOR **PETER WARE**
ART EDITOR **PERI GODBOLD**
CONTRIBUTING EDITOR **ALAN BARNES**
DESIGN **PAUL TAYLOR**
EDITORIAL ASSISTANT **OLIVIA GARRETT**

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Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products
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Director, Magazines and Consumer Products
MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK.Publishing@bbc.com

Email: dwm@panini.co.uk
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EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
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Welcome

It isn't just the Doctor who regenerates when *Doctor Who* renews itself. Behind the scenes, in workshops and soundstages in Cardiff, a huge collaborative effort to create new episodes is well underway.

In early May I visited these studios and met Russell T Davies, the show's incoming showrunner and lead writer, for the first time. Russell's an imposing figure, with boundless energy and an infectious enthusiasm. He described some of his ambitions for the series, but mostly we discussed **Doctor Who Magazine**'s access to the set and his ideas for future coverage. Long-term readers of **DWM** will know that Russell has always been one of the magazine's greatest advocates; it was reassuring to learn that he'll be back by our side once his tenure formally begins, later this year.

In the meantime, it won't have escaped your attention that the production of new *Doctor Who* has shifted up a gear. We were surprised by some of the announcements in May, and over the next few pages Russell has helped us to make sense of it all – while staying spoiler-free, of course.

Elsewhere in this issue we describe how some archive treasures from the distant past have been polished up for the present day. 'Regeneration' wasn't a term applied to *Doctor Who* when Peter Cushing's portrayal hit the big screen in the mid-1960s, but it seems an appropriate way to describe what's just happened to *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.* You could say that the films' 4K remasters are another example of *Doctor Who*'s uncanny ability to renew itself. But this is a renewal that's been achieved by going *back* in time, specifically to the negatives that were in the cameras that actually shot the movies. Paul Hayes' article on page 36 explains more about the effort that went into these restorations, and on page 45 we're delighted to welcome Dr Who and his granddaughter Susan to the comic strip for a one-off adventure.

You know it's been an extraordinary month when the return of David Tennant and Catherine Tate isn't even your top news story. The fast-moving situation, and the buzz surrounding Ncuti Gatwa, has prompted some last-minute changes to our contents. We originally intended to theme even more of this issue around the Dalek films. Rather than running those articles all in one go, we've decided to hold some of them back for a while. There's more to come on this subject – much more – but right now I'm happy to say we're looking to the show's future, as well as its past.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

David J Howe

In 1991, four years before Gordon Flemyng passed away, David interviewed the Dalek movie director for his book, *Doctor Who: The Sixties*. On page 18 we publish a complete version of the interview for the first time. David is currently working on a variety of publications for *Doctor Who*'s diamond anniversary in 2023.

Alistair McGown

On page 74 Alistair previews the new Dalek movie box sets and steelbooks. He was just a time tot when he first saw the films, on Saturday-morning TV in 1978. He still adores them and really doesn't care whether they're canon. Alistair will return with a number of articles in the next edition of **DWM**'s *Chronicles* bookazine.

Simon Guerrier

Simon tells us what we need to know about Ncuti Gatwa in an article on page 8. As well as being excited about *Doctor Who*'s bright future, Simon continues his investigations into the series' rich history with a revealing look at the Shepperton Studios sets for *Dr. Who and the Daleks* on page 40.

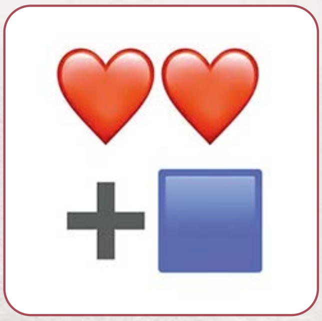
Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

The Secret's Out!

On Sunday 8 May, Ncuti Gatwa was announced as the new Doctor. In a DWM exclusive, former (and future!) showrunner RUSSELL T DAVIES describes the meticulous preparations for the ultimate reveal on the BAFTA red carpet...

Hello faithful readers! I'll be able to tell you about that press launch in granular detail later in the year, when I seize **DWM**'s *Production Notes* column back, by popular demand! Wait, what? Oh. OK, by *my* demand. But that was a spectacular operation. The plan: to release a cryptic post online at 11.30am. Let that go viral. Then an official statement at 12.30pm, released to the press. And then, hold on, wait, wait, nice and quiet, let people think that's all. My mate Stefan texted me, always ready with a complaint. "Bit low-key," he said. Oh you wait, I thought, as we hit 13.30 and... Flash, bang, pop, scream, the new Doctor walked onto the biggest red carpet in the world! People going crazy for him! That was quite a sight, camera crews and microphones and journalists



Ncuti Gatwa – the new Doctor Who.

The cryptic message posted by Ncuti on Instagram shortly before the casting announcement.

in the blazing sunshine yelling, “Ncuti! Ncuti!” Members of the public being held back by security, leaning over balustrades to shout, “Doctor!” Wonderful. What a coup.

It took hell of a lot of planning. OK, it was one man and a carpet. But you try organising four people for a pizza, that’s complicated enough. The fact that we had to do all this in secret meant we were rattling with tension. Not only had Ncuti’s name not been leaked, but he hadn’t even been guessed. His casting had been locked away, since February, with all of us worrying that it would be spoiled, any day now. I just went to my inbox to check: on the Saturday night before the BAFTAs, the team exchanged 73 emails!

But it worked. It absolutely worked. The story flew around the world, grabbing websites and TV stations and the fine old Hollywood Press. Gaining more hits, traction and excitement than a standard launch could ever hope for. And more joy, too; to see Ncuti being hugged by friends and colleagues and fans was the most joyful thing of all.

In the middle of all this heatwave and clamour, my phone bleeped. Steve Moffat. Apologising! He’d just done an interview with the *Telegraph* for his new show, *The Time Traveler’s Wife*. And they asked him why I was going back to *Doctor Who*. He replied, “Because he’s forgotten what it’s like.” Sorry, he said, sorry! No, I texted back, not at all. I looked at the laughter and the yelling and the hooting, and I saw the new Doctor grinning and hugging and loving his life. No, I thought, I remember this very well.

DWM profiles the new Doctor on pages 8 to 10.

Incoming showrunner Russell T Davies.

Tennant and Tate – back on TV!

Catherine Tate and David Tennant.

One of the best-loved pairings in *Doctor Who*’s history has reunited to shoot new scenes due to air in 2023.

The surprise news of David Tennant and Catherine Tate’s return to *Doctor Who*, like the announcement of Ncuti’s Gatwa’s casting, was teased with a cryptic social media post on Twitter, Instagram and Facebook, this time from the BBC’s official *Doctor Who* account itself. The image, released late in the afternoon on Sunday 15 May, showed two hearts, a plus sign and a blue diamond – clues to a Time Lord and a diamond (ie, 60th) anniversary.

David Tennant made his last regular appearance in the television series in *The End of Time* (2009-10), which was also the last story to feature Catherine Tate as Donna Noble. The Doctor and Donna parted ways when the Doctor had to wipe Donna’s memory, in order to save her life. He left her family with a warning: if ever she remembered him, she would die. But it seems that a new chapter in the Doctor and Donna’s history is about to be written – what exactly has brought them back together?

Russell T Davies is keeping the details under wraps for now. “They’re back!” he says. “And it looks impossible – first, we announce a new Doctor, and then an old Doctor, along with the wonderful Donna, what on earth is happening? Maybe this is a missing story. Or a parallel world. Or a dream, or a trick, or a flashback. The only thing I can confirm is that it’s going to be spectacular, as two of our greatest stars reunite for the battle of a lifetime.”

The full news was posted at 7.00pm, prompting thousands of responses on Twitter, among them the following:

@BadWolf_TV [Bad Wolf, the production company making *Doctor Who* with the BBC]
They’re back! ❤️❤️➕🔷

@janetranter1 [co-founder of Bad Wolf]
It’s true. They really are. And how lucky are we!!?! ❤️❤️

@PeteMcTighe
[*Kerblam!* and *Praxeus* writer/co-writer]
What a treat! An iconic partnership.
❤️❤️

Instagram posts included:

mandipgill [who plays Yaz]
MENTAL

Manningofficial
[Katy Manning, who plays Jo Grant]
I await happily ❤️❤️❤️

Brianminchin
[former *Doctor Who* executive producer]
Whaaat!!!! Brilliant! ❤️❤️🔥🔥🔥

jasonhaighellery
[Big Finish chairman]
Best news of 2022 AND 2023! X

Msjomartin
[who plays the Fugitive Doctor]
Oh wow!!!! You just made me choke on my Guinness.

Gabyroslin [TV presenter]
Actually crazily excited ❤️

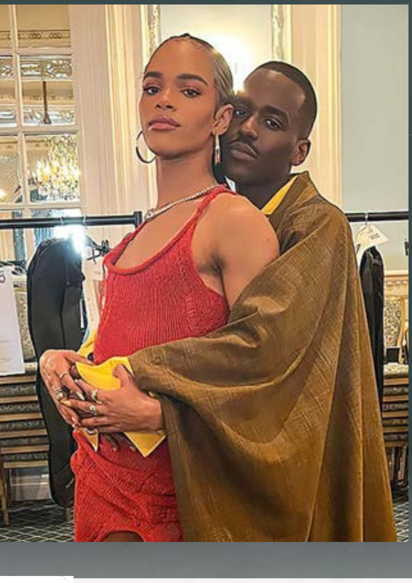
Reporting the story for the BBC News website, entertainment correspondent Lizo Mzimba noted: “Announcements such as this are often made ahead of *Doctor Who* imminently filming in public places. Revealing information ahead of shooting is a strategy that the show has used before.”

A special two minutes, 40 seconds-long compilation of Tennant and Tate’s ‘best bits’ in *Doctor Who*, separately and together, was embedded in the *bbc.co.uk/news* story. This included clips from *Voyage of the Damned* (2007), *Planet of the Ood*, *The Sontaran Stratagem* and *Partners in Crime* (all 2008), *Doomsday* (2006), *The Family of Blood* (2007), *The Unicorn and the Wasp* (2008), plus the Doctor’s regeneration from *The End of Time*: See *tinyurl.com/BestDrDonna*

A New Rose

Actress Yasmin Finney has joined the cast of *Doctor Who*, playing the character of Rose.

Since April, Manchester-born Yasmin has been captivating audiences with her performance as trans schoolgirl Elle Argent in Netflix's coming-of-age drama *Heartstopper*, directed by *Doctor Who* veteran Euros Lyn.



Profiling Yasmin earlier this month, *Elle* magazine described *Heartstopper* as "having the heart of [Russell T Davies'] *It's a Sin* and the humour of *Sex Education*".

Speaking of joining *Doctor Who*, Yasmin says: "If anyone would have told eight-year-old Yasmin that one day she'd be part of this iconic show, I would have never in a million years believed them. This show has a place in so many people's hearts, so to be seen as a trans actress by the legend himself, Russell, has not only made my year, it's made my life. I cannot wait to begin this journey and for you all to see how Rose blossoms. Get ready."

"Life on *Doctor Who* gets brighter and wilder," adds Russell. "How can there be another Rose? You'll find out in 2023, but it's an absolute joy to welcome Yasmin to the *Doctor Who* set. We all fell in love with her in *Heartstopper*, one of those shows which changes the world – and now Yasmin can change the Whoniverse!"

Yasmin came to prominence after documenting her life on social media platform TikTok, where one of her videos gained over 12 million views. In June 2021 she featured in GLAAD's second annual '20 Under 20' list, which spotlighted 20 young LGBTQ people aged 20 and under who are "shaping the future of media and activism".

News of Yasmin's *Doctor Who* casting broke on Monday 16 May. As with the casting of Ncuti Gatwa and the return of David Tennant and Catherine Tate beforehand, the announcement was heralded by a cryptic pictogram on social media – this time, a rose plus a diamond, posted by Yasmin herself under her Instagram name, yazdemand.

🌹 ➕ 🔷

Yasmin Finney as Elle in *Heartstopper* (2022).

Yasmin with Ncuti Gatwa in February 2022. Photo: Instagram/Ncuti Gatwa/Netflix.

"I cannot wait to begin this journey," says Yasmin. Photo by Yellow Belly.

Chronicles 1967

The fifth issue of *Doctor Who: Chronicles* will focus on 1967 – the year Patrick Troughton established himself as the Doctor and such monsters as the Ice Warriors and the Yeti were introduced.

This 116-page bookazine from the makers of **DWM** contains all-new features, including:

- A summary of the year's most significant events in the *Doctor Who* universe, both on and off screen
- Highlights of the spin-off media released in 1967, including *Doctor Who Annual* stories, *TV Comic* adventures and ice-lolly cards
- *Doctor Who* in the popular press
- Special effects and production techniques
- Overviews of *The Highlanders*, *The Underwater Menace*, *The Moonbase*, *The Macra Terror*, *The Faceless Ones*, *The Evil of the Daleks*, *The Tomb of the Cybermen*, *The Abominable Snowmen* and *The Ice Warriors*.

Doctor Who: Chronicles – 1967 is on sale from Thursday 16 June, RRP just £9.99 from *panini.co.uk* and selected branches of WH Smith while stocks last. It will also be available digitally from *pocketmags.com* priced £8.99.

Fugitive Adventures

FROM THE WORLDS OF
BBC DOCTOR WHO
THE FUGITIVE
DOCTOR

FROM THE WORLDS OF
BBC DOCTOR WHO
CALL ME
MASTER

Both the Fugitive Doctor and the latest incarnation of the Doctor's nemesis, the Master, will make their audio debuts in two brand-new series of full-cast adventures from Big Finish.

The Fugitive Doctor Adventures will star Jo Martin in the title role – an early incarnation of the Doctor whose existence was first revealed in 2020's *Fugitive of the Judoon*.

Jo says: "Big Finish do amazing work – they are a vital part of the fandom. I'm over the moon to be joining this iconic show."

Big Finish chairman Jason Haigh-Ellery explains that "I first met Jo at a convention in February this year, where she wowed the crowds with her enthusiasm for the programme and the role of the Fugitive Doctor. Her excitement was palpable – Jo obviously loves the role and we're so excited to create new adventures for her to star in. As the Fugitive Doctor herself once said, 'You're going to love this...'"

Producer David Richardson adds: "What a privilege to be producing *The Fugitive Doctor Adventures*. There's a whole era to explore in these stories that follow on from *Fugitive of the Judoon*, and I can't wait to start work with the gloriously talented and charismatic Jo Martin."

Meanwhile, *Call Me Master* will star Sacha Dhawan, who first appeared as the Doctor's longstanding adversary in 2020's *Spyfall*.

"I absolutely adore working with the fantastic team at Big Finish," says Sacha. "So when they asked me to play the Master in his own series, it was an offer I couldn't refuse. The Master is such a joy to play on so many levels. I can't wait to see what he's going to be getting up to without the Doctor around to hold him back!"

Jason adds: "Sacha Dhawan is already part of the family at Big Finish, having guest-starred in a number of *Doctor Who* and *Torchwood* audio dramas since 2014. His enthusiasm for the Master knows no bounds. We're so excited to work with him and his rather unhinged alter ego at Big Finish."

According to producer Heather Challands: "Sacha's Master was iconic from the moment he revealed himself to the audience. His performance has such charisma, such madness and can turn on a dime. I'm beyond thrilled and honoured to be the producer that gets to bring this incarnation of the Master to Big Finish listeners. It's going to be very fun getting to peel back the layers and find out just what makes this Master tick..."

There will be two volumes of *Call Me Master* and two of *The Fugitive Doctor*, each of which will contain three adventures. All four volumes will be issued as CD box sets and as digital downloads, release date TBC. They're available for pre-order now from *bigfinish.com*, priced £22.99 (CD and digital) or £18.99 (digital) each.

Big Finish chairman Jason Haigh-Ellery.

Sacha Dhawan as the Master in *Spyfall* (2020).

Jo Martin as the Doctor in *Fugitive of the Judoon* (2020).

Doctor's Orders

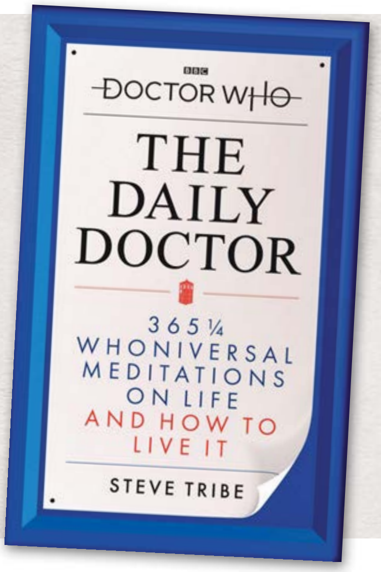
This autumn BBC Books will publish *The Daily Doctor*, described as "a page-a-day collection of the Doctor's wisdom, musings and meditations, to keep you inspired and living your best Time Lord life."

The book is written by Steve Tribe and asks: "How do we cope when life gets difficult? What does it mean to succeed, and to fail? Why do we always argue and think the worst? And what's the best way to make a banana daquiri?"

BBC Books' publicity tells us that, "The Doctor, after hundreds of adventures through scores of years, has all the answers. And at last they're in the mood for sharing. *The Daily Doctor* is a page-a-day guide to living your best life, full of Time Lord wit and wisdom.

"As days turn to weeks turn to months, stay serene with your daily dose of the inspirational plans, pronouncements and principles that bring order to this crazy and chaotic universe. With quotes from Gallifrey's leading philosopher covering the entire history of the show, along with colourful stories and commentary, this is your Tao of *Doctor Who* – 365¼ tips on life and how to live it!"

The Daily Doctor will be published in hardback on 22 September 2022, and is available to pre-order now.



WHO is Ncuti Gatwa?

Meet the new Doctor! **SIMON GUERRIER** tells us what we need to know about the 29-year-old actor who will be taking over the TARDIS...

Above: Ncuti Gatwa, interviewed about his role in the acclaimed Netflix series *Sex Education* (2019-).

Below: As Demetrius, opposite Anjana Vasan as Hermia, in the Globe's 2016 production of *A Midsummer Night's Dream*.

“Welcome Ncuti Gatwa!” beamed the Seventh Doctor, Sylvester McCoy, in a video specially recorded on 9 May. “It will be a delight to watch you take on the Daleks, the Cybermen, the Weeping Angels and the critics! Ha ha!”

Ncuti responded to this endorsement with a video of his own. “It means the absolute world – especially coming from a fellow Scot,” he said. “I am so looking forward to facing all of those foes, especially the last one that you mentioned!”

Ncuti Gatwa was born on 15 October 1992 in Nyarugenge, a district in Kigali, Rwanda. In 1994, his family escaped the Rwandan genocide and settled as refugees in Scotland. “I definitely now view myself as a Rwandan Scotsman,” Ncuti told the BBC documentary *Black and Scottish*.

While Ncuti's father studied for a PhD in philosophy and theology at the University of Edinburgh, Ncuti and his brother and sister lived in university accommodation with other families from around the world. Yet he remembered his mother “walking around all of Edinburgh trying to find someone [else who] was Black – and she couldn't!” Growing up, Ncuti often “felt like I was the only Black person in the world.”

His role models were his hardworking parents. “They've given me my work ethic,” he told *Teen Vogue* in 2020, “and I guess a sense of responsibility.” He recalled his mother “working so many jobs, dealing with so much... I mean, imagine being a Black woman, back then in Scotland, raising three kids, doesn't know the language, doesn't know the culture...”

Ncuti's father, meanwhile, struggled to find good jobs in Scotland and made the difficult decision to return to Africa to work as a journalist in Cameroon. “He and my mom are still happily married,” said Ncuti, but his father had “sacrificed a relationship with his kids *for* his kids.”

Ncuti enjoyed drama at Dunfermline High School, and his mother had sent him to dance classes, but he didn't consider becoming an actor until he was 17. At the prompting of his drama teacher, Ncuti applied to the Royal Conservatoire of Scotland in Glasgow. But even then, though he loved acting, he didn't think he would have much of a career, given the scarcity of roles for Black actors on stage and screen. He told *Teen Vogue* that it wasn't until he watched the 2011 series *Top Boy* that he'd ever seen someone like himself represented on TV. “That was the first time I was like, ‘There might be an avenue for me somewhere.'”

By the time Ncuti graduated in 2013, he'd had roles in stage productions of, among others, *Beauty and the Beast* and *Twelfth Night*, had performed as both Stevie Wonder and Sammy Davis Jr in live music shows, and had taken part in a workshop for the National Theatre of Scotland. It was an eclectic mixture, and his drama school listed physical theatre, sprinting and stage combat among his skills. All good preparation for adventures in time and space.

Next, Ncuti joined the graduate scheme of Dundee Repertory Theatre for a year. “Ncuti always had something special about his work,” the company's artistic director, Andrew Panton, told BBC Scotland recently. “He has always been really focused and there is a mischievousness to a lot of the work he does... I will be excited to see what he brings to *Doctor Who*.”

While still with Dundee Rep, Ncuti made his television debut as ‘male customer' in a 2014 episode of the Scottish sitcom *Bob Servant*, and later that year he was cast as Dougie in two episodes of *Stonemouth*, a BBC adaptation of the novel by Scottish author Iain Banks.

Then, aged 21, Ncuti moved to London. “I was working constantly – and at some good places,” he told the *Big Issue* in 2020. In 2015 Ncuti appeared on the West End stage, as Wabash in the Noel Coward Theatre's production of *Shakespeare in Love*. Later that year, he was nominated for an Ian Charleson Award for his role as Mercutio in the 2014 Home, Manchester production of *Romeo and Juliet*. He played several roles for Cornwall's Kneehigh Theatre company and spent a year at London's Globe Theatre. In fact, you can see his 2016 performance as Demetrius in *A Midsummer Night's Dream* at *tinyurl.com/NcutiDream*

But, he admitted, “I couldn't seem to handle it all financially.” Homeless and couch-surfing with friends, while temping at Harrods department store in Knightsbridge, Ncuti seriously considered giving up acting altogether. He even had to borrow £10 from a friend to get himself to an audition... for the role, as it turned out, that would change his life.

In early 2018, Ncuti was cast as Eric Effiong, best friend of the main character, Otis, in the teen comedy-drama *Sex Education*. Netflix released the first series in January 2019 and Ncuti became a sensation; he was, said *Teen Vogue*, “electrifying”. In a Netflix interview, Ncuti put this success “definitely 100 per cent down to the writers that we've got and [series creator] Laurie Nunn”, who had created →

“I am so looking forward to facing all those foes!”

Left: Ncuti has been nominated for several prestigious awards, including BAFTAs.

Above: As Eric Effiong in *Sex Education*.

WHO is Ncuti Gatwa?

Right: With *Doctor Who*'s Russell T Davies, Phil Collinson and Andy Pryor on the red carpet at the 2022 BAFTAs.
Photo © Andy Pryor.

Below left: How Sylvester McCoy welcomed Ncuti to "our unique club – the *Doctor Who* club".

Below right: Ncuti thanked the Doctors who preceded him in a video posted on Instagram.

→ "a nuanced, gay Black character." Underlining the same point, he told *Vulture.com* that "It comes from the writers first and foremost, which is great because our writers' room is predominately female."

But he also gave an insight into what he brought to the part himself. "Because I come from a religious background and an African one as well — my parents are Rwandan — I infused him with what I felt was needing to be infused, like the things that he says and the way he says them." On top of this was the energy he brought to the role, an ability to surprise, and natural, abundant charisma.

Ncuti was quickly nominated for Breakthrough Performance at the MTV Movie & TV Awards, and also Best Actor (Television) at the BAFTA Scotland Awards. He was nominated for the latter again the following year – and won. He also won the Breakthrough Award from the Broadcasting Press Guild in 2020 and, two years later, Outstanding Supporting Role at the National Comedy Awards. Then, on 8 May 2022, he was up for Best Comedy Performance at the BAFTA Television Awards for the third year running.

Of course, that event was overshadowed by the news that Ncuti will soon be taking over the TARDIS. On stage, awards host Richard Ayoade introduced "Ncuti Gatwa, your new Doctor Who," to loud cheering and applause from the star-studded audience. Ncuti and his *Sex Education* co-star Aimee Lou Wood gamely did the *Doctor Who* 'knock, knock' joke to further applause, and, speaking to the press, Ncuti sang some of the *Doctor Who* theme tune. The prevailing sense was of *fun*.

> **"This role is an institution – and it means so much to so many people." NCUTI GATWA**

Doctor Who, Ncuti told one of the many journalists he spoke to that afternoon, is "the most beautiful form of escapism [where] you forget about all your worldly troubles." For a child refugee who'd once felt so alone, he had a special affinity for the Doctor. "Anyone can put themselves in those shoes," he said. "I certainly do. The Doctor is not from anywhere, they don't fit in anywhere, and I think, for marginalised people, they have been a real beacon."

"This role is an institution," he told the BBC's Lizo Mzimba, "and it means a lot to so many people – including myself. And it makes everyone feel seen as well, it's something everyone can enjoy... I don't know [anyone] who isn't a fan of *Doctor Who*!"

So, asked one journalist, what will Ncuti Gatwa bring to the part?

"Fabulousness," promised our new Doctor, with a winning smile. **DWM**

Welcome to the Family

Doctors and companions were quick to congratulate Ncuti Gatwa and welcome him into the TARDIS...

"It's an inspired piece of casting," Eleventh Doctor actor **Matt Smith** told the Paris Fan Festival. "If you've seen [Ncuti] in *Sex Education*, there's a warmth and wit and a real depth to his talent... I'm really, really excited for the show."

"THE DREAM TEAM" tweeted Fugitive Doctor actor **Jo Martin**, referring to Ncuti and head writer Russell T Davies.

Other responses on Twitter included:

"WICKED!!!!!!!!!!!!!!!" **Sophie Aldred**

"So thrilled by this clever casting." **Nicola Bryant**

"We have a new doctor!!!!!" **Karen Gillan**

"Ooo I think we're going to LOVE him." **Louise Jameson**

"Fabulous news ... total confidence he will be wonderful" **Katy Manning**

To all the Doctor's. Thank you 🙏

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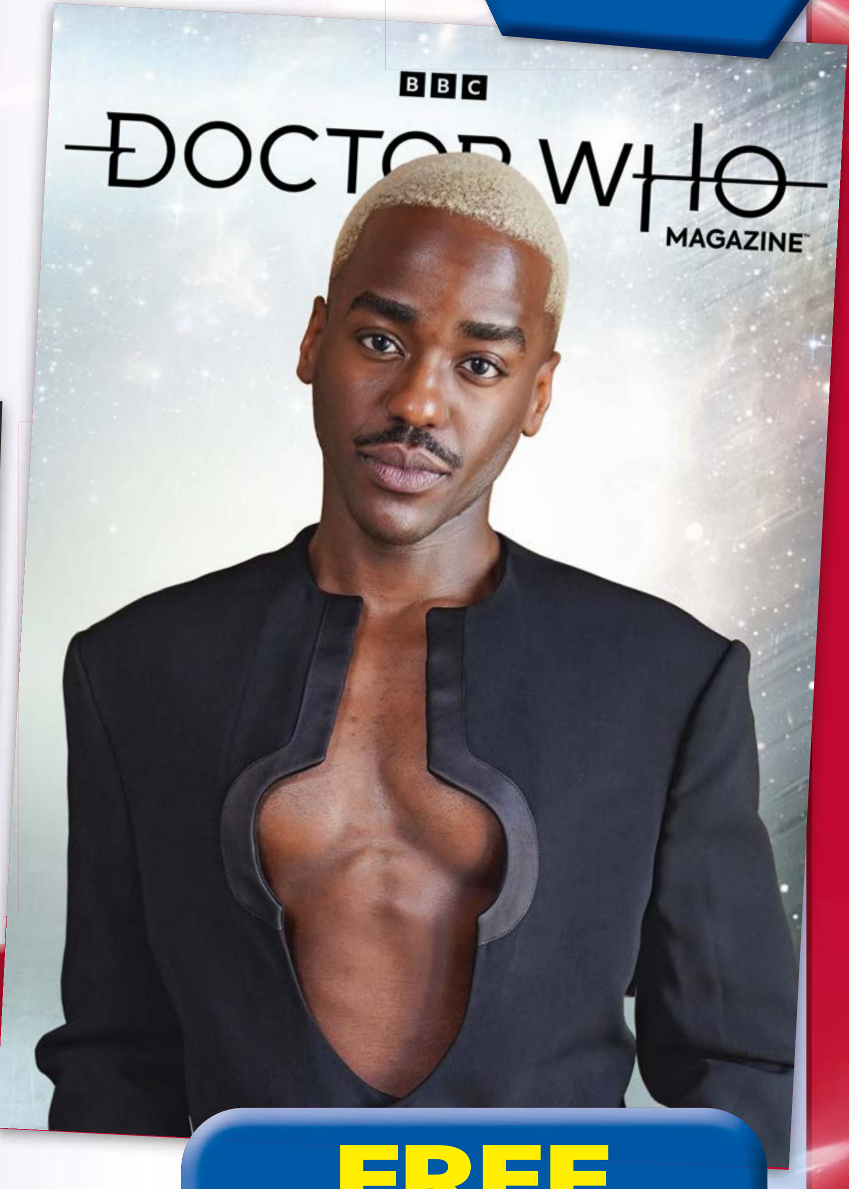

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Send your letters to:

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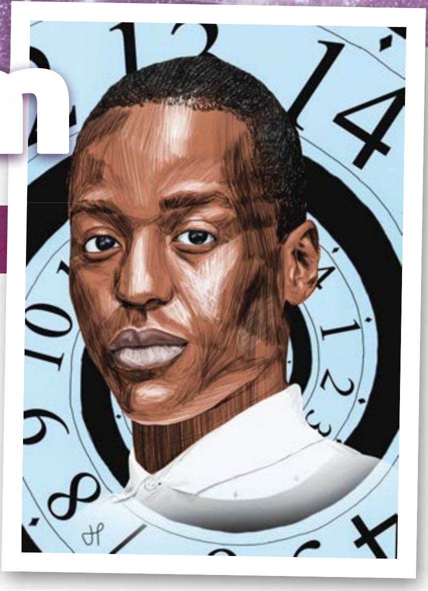


Ncuti Gatwa as the Doctor, by Jacob Parkin.

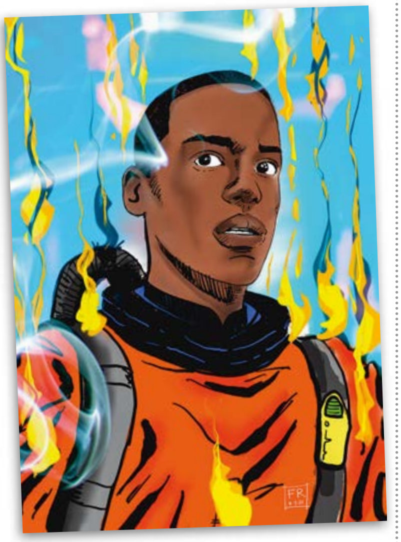
Following the announcement that Ncuti Gatwa will be the new Doctor, **DWM** was inundated with letters – including this one from Keith Miller, who ran the Official *Doctor Who* Fan Club in the 1970s.

WELCOME NCUTI!

KEITH MILLER EMAIL
Having lived through all of the changeovers in *Doctor Who*'s long history, I must admit this is probably the first one that made me go "Oh, now *this* will be interesting..." Can't wait.

SCOTT PATERSON EMAIL
I am over the moon that Ncuti is the Doctor. As someone only three years younger than him, I've watched the show since 2005. Russell T Davies' series are still my favourite, so I'm delighted with their pairing. I haven't been this excited about *Doctor Who* in years and I can't wait to see the new directions that Ncuti and Russell take it in. Allons-y!

ELAINE WEAVER GEORGIA
"Two-hearted gravitas" is how I define the Doctor's dominant aspect, and I have seen every one of the modern Doctors display it. It's part swagger, part hand held out to help a struggling companion or other character to his or her feet. It's the mischievous twinkle in the eye, but it's also the tears we see welling up when the Doctor is confronted with grief and horror. And if RTD believes Ncuti Gatwa can pull off the "two-hearted gravitas", I have no reason to doubt him.



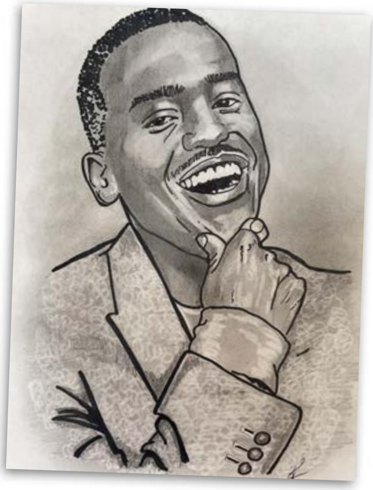
The new Doctor in his spacesuit, by Faiz Rehman.

STEVE WALLACE LONDON
As a Scotsman I am excited at the thought of another Scot steering the TARDIS into new adventures in time and space. I would be even more excited if they could bring back the Terileptils to destroy (once again) that sonic screwdriver. It's become an overused Harry Potter wand and I would love to see its departure.

BLAINE COUGHLAN CHELMSFORD
What an absolutely phenomenal choice Russell T Davies has made yet again. From his very first interview on the BAFTA red carpet, it was thrillingly obvious that the hugely talented Ncuti Gatwa has all the passion, energy, joy and enthusiasm to create a truly unique, magnetic and iconic Doctor.

I love how the continuing rollercoaster ride of being a *Doctor Who* fan just keeps hurtling onward. Now let the speculation commence on Ncuti's new TARDIS, costume, companions, stories, monsters, logo, theme arrangement, etc...!

JACOB SMITH EMAIL
It's killing me that we are going to have to wait until next year to see Ncuti on screen playing the Doctor, but I'm sure it'll be worth the wait. I personally have my fingers crossed for Rakhee Thakrar (who plays Bliss in Big Finish's Eighth Doctor *Time War* series) to play his companion – both she and Ncuti are excellent in *Sex Education*.



Ncuti Gatwa by Ken Holtzhouser.

MORGAN LABOUREAU EMAIL
I found out who the new Doctor is the best way any fan could dream of. I was at a convention in Paris, surrounded by hundreds of other *Doctor Who* fans, when Matt Smith got on stage and announced who had been cast as the Doctor. Ncuti Gatwa is loved here in France, and we cannot ignore how talented he is. The new era of *Doctor Who* will be brilliant.

ROBERT ALAN EMAIL
One of my favourite actors in one of my favourite roles. Step aside *Sex Education*... It's time to give the Daleks an education on how to save the universe, Ncuti style!

KEITH TUDOR ROMSEY
One of the things I have always loved about the show is seeing it evolve with each new Doctor and each new showrunner. Ncuti Gatwa has come across

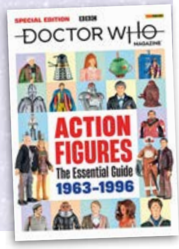
STAR LETTER

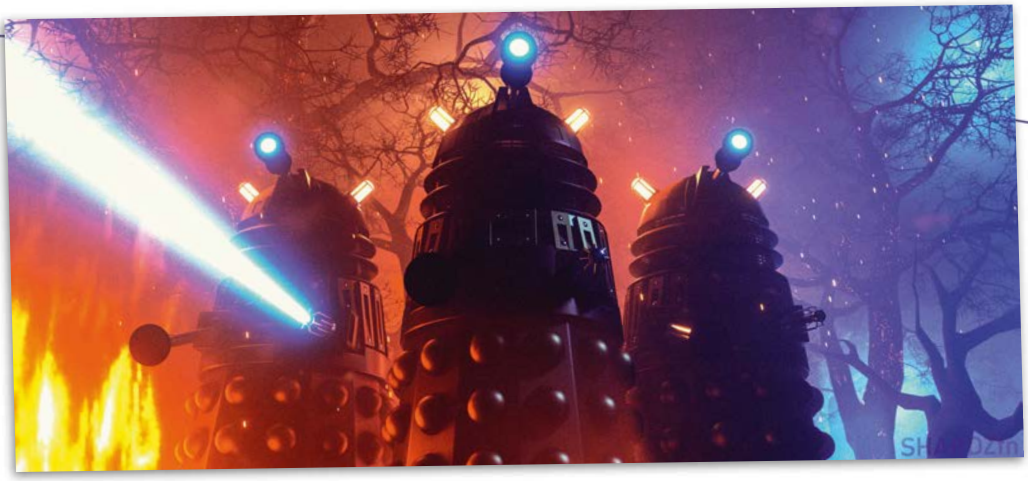
DOM FELLOWS
LIVERPOOL
I was at the Blackpool comic con when I read the news of Ncuti's casting. And my response was, "Really? Him? That flamboyant guy off *Sex Education*?! Nooo!" I thought it was a joke or fake news or whatever you want to call it. It seemed absurd, ridiculous, bonkers, utterly implausible; no way was it going to work. I felt like this for all of two seconds and then it hit me.

Ncuti as Eric Effiong in *Sex Education*.

He's *perfect*! He's sexy, funny, charming, charismatic, witty, whimsical but intense, down to earth yet otherworldly, real yet eccentric, familiar yet surprising. He ticks every box you would want in a potential Doctor, the most important one being he's a phenomenal actor. Welcome aboard Ncuti! Can't wait to see you in action.

Dom's letter wins him a copy of the latest **DWM** Special Edition, *Action Figures: The Essential Guide 1963-1996*. It's available now from *panini.co.uk* priced £7.99, and as a digital edition from *pocketmags.com* priced £6.99.





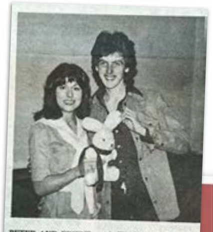
Seek Locate Destroy by Jamie Higgins.

very well in the interviews following his announcement and appears to be bringing a new energy and enthusiasm to the role. I'll be sad to see Jodie Whittaker leave, as I've enjoyed her performance, but the show will go on in an exciting new direction.

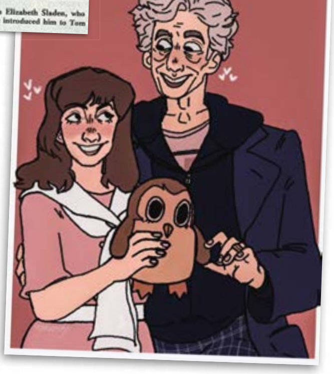
ENSOR TAYLOR EMAIL
I'd never heard of Ncuti before his casting, but I am pretty optimistic. I can envisage his costume being absolutely splendid and inspiring my wardrobe for many years to come. Might he wear spectacular silky, flowy garments? Or maybe we'll get the first Doctor since Jon Pertwee to sport a cape!

RON MOTTA LONG ISLAND
I'm an American who has been watching Doctor Who for over 40 years and I know that Mr Gatwa will be a fantastic Doctor. The only bit of advice I have is this: the secret to the role is to relish being the Doctor, both on screen and off, every second. If you do that, you'll have the audience eating out of the palm of your hand. Can't wait to hear Ncuti utter the four most iconic words on television: "Hello. I'm the Doctor."

Before Ncuti's casting was announced, the big news in the *Doctor Who* world was the return of 1980s companions Tegan (Janet Fielding) and Ace (Sophie Aldred) in the forthcoming Centenary Special, as revealed in the trailer at the end of *Legend of the Sea Devils*...



PETER AND FRIEND...with Elizabeth Sladen, who plays Sarah in the series. She introduced him to Tom Baker.



Katie Kennedy's picture of Sarah Jane Smith meeting the Twelfth Doctor... and the newspaper cutting of Elisabeth Sladen meeting teenage fan Peter Capaldi that inspired it.

OLD FACES

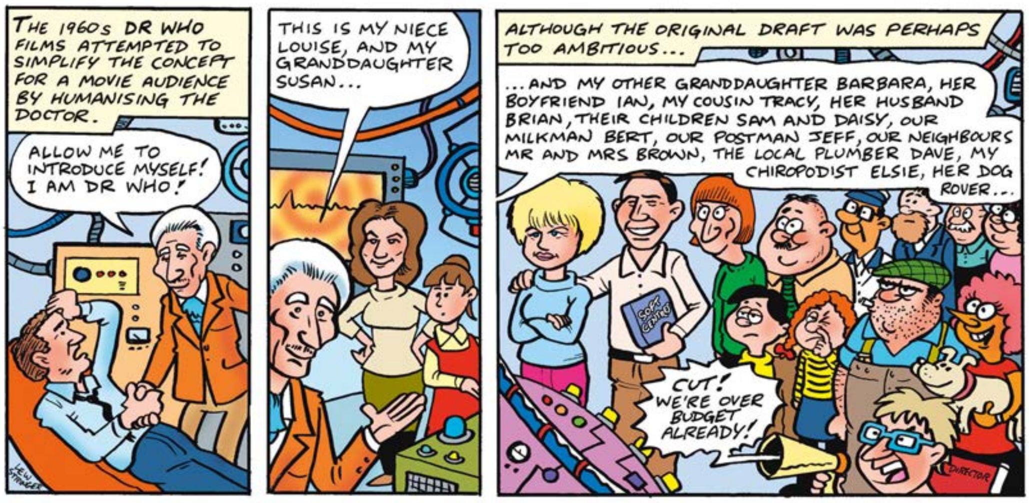
JOE MALLEY EMAIL
After an enjoyable episode, I took a drink and almost started choking when I heard that familiar Australian accent... It's Tegan! Not just Tegan, Ace too! Since then, I've not stopped watching the trailer and can't calm down.

ALTERNATE THIRTEENTH EMAIL
OMG. Well, if Chris Chibnall wants to end on a high then he's giving it a good go: Kate, Vinder, Daleks, Cybermen, the Master, *Tegan and Ace*! To see Ace back especially is a dream and I am *here* for it. I just hope it's done justice and not overstuffed like *Flux* ultimately was.

RESKELL GRIFFITHS EMAIL
The 'next time' trailer was something I felt like I'd been waiting a lifetime for. Ace has always been my favourite companion for all my life and I never expected to see her back. If you had told me as a primary school child, dressing up as Ace on World Book Day, that she would one day return to *Doctor Who*, with Tegan no less, I wouldn't have believed you. Do I believe it's real? Not yet. I'm sure it will sink in soon! →

The Daft Dimension

BY LEW STRINGER


THE 1960s DR WHO FILMS ATTEMPTED TO SIMPLIFY THE CONCEPT FOR A MOVIE AUDIENCE BY HUMANISING THE DOCTOR.
ALLOW ME TO INTRODUCE MYSELF! I AM DR WHO!
LEW STRINGER
THIS IS MY NIECE LOUISE, AND MY GRANDDAUGHTER SUSAN...
ALTHOUGH THE ORIGINAL DRAFT WAS PERHAPS TOO AMBITIOUS...
...AND MY OTHER GRANDDAUGHTER BARBARA, HER BOYFRIEND IAN, MY COUSIN TRACY, HER HUSBAND BRIAN, THEIR CHILDREN SAM AND DAISY, OUR MILKMAN BERT, OUR POSTMAN JEFF, OUR NEIGHBOURS MR AND MRS BROWN, THE LOCAL PLUMBER DAVE, MY CHIROPODIST ELSIE, HER DOG ROVER...
SOFT CENTRES
CUT! WE'RE OVER BUDGET ALREADY!
DIRECTOR

WHO TUBE

This issue's selection of *Who*-related videos...

LIVE CENTRAL LONDON
BBC NEWS BREAKING
New Doctor Who
Ncuti Gatwa confirmed as the new Doctor Who

▶ Ncuti Gatwa and Russell T Davies talk to the BBC's Lizo Mzimba on the red carpet at the 2022 BAFTAs.
Go to: *tinyurl.com/NcutiLizo*

▶ BAFTA's official video of an interview with Ncuti and Russell T Davies on the day the new Doctor was revealed.
Go to: *tinyurl.com/NcutiBAFTA2022*

And the support from you and all of the other Doctors

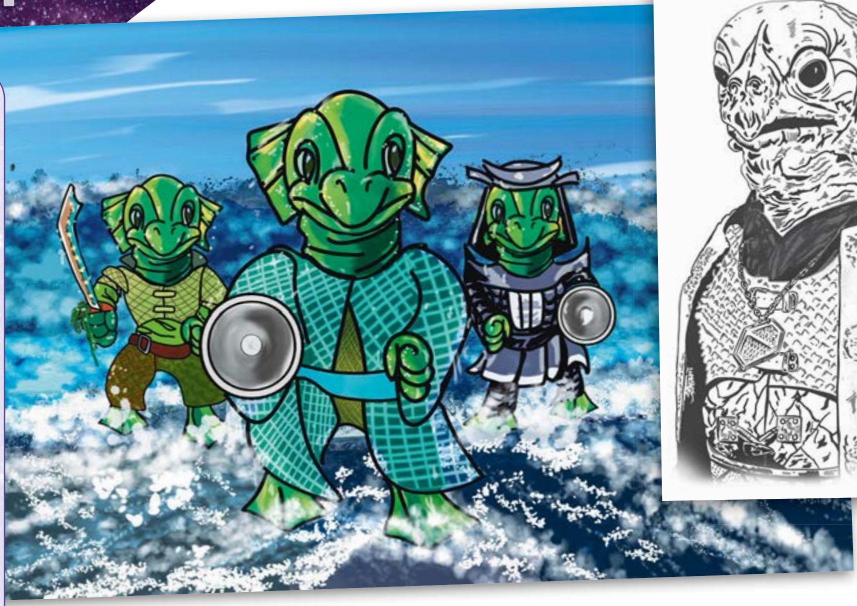
▶ Ncuti thanks his predecessors as the Doctor in a specially recorded video message.
Go to: *tinyurl.com/NcutiThanks*

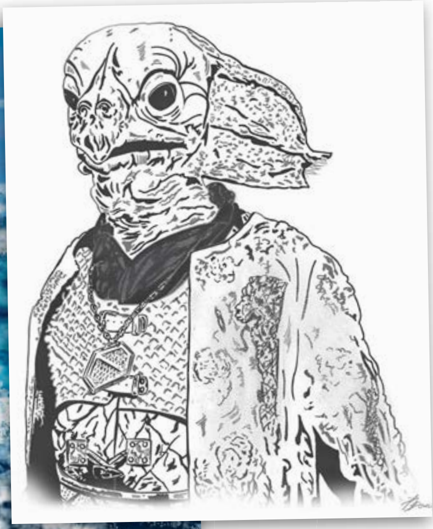
"PURE HAPPINESS IN CELLULOID FORM"
MARK GATISS

▶ Studiocanal's new trailer for the 4K restorations of *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.*
Go to: *tinyurl.com/dalek4k*

▶ The Doctor's past selves react to her swashbuckling adventure in *Legend of the Sea Devils*!
Go to: *tinyurl.com/LegendReaction*

Galaxy Forum


2022, 1972 and 1984 versions of the Sea Devils, by Sean Bradshaw.


Marsissus from *Legend of the Sea Devils*, by Paul Bowler.

ON TWITTER...

@ThomasFishwick No idea Who (joke) Ncuti is, but I had the same reaction to Matt Smith and he quickly became my favourite 'NuWho' Doctor. It all comes down to the writing and direction. Wish them the best of luck.

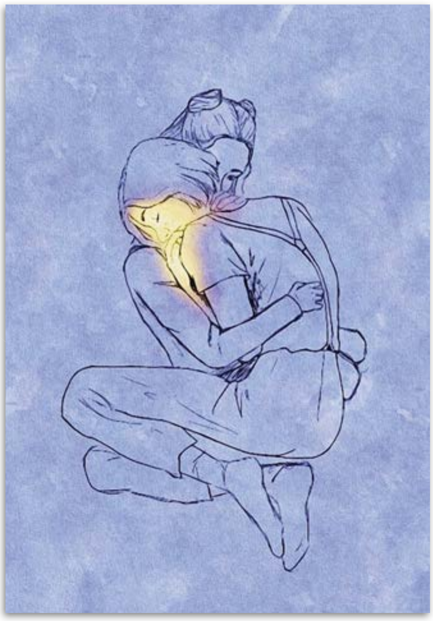
@BenBrow96218522 Thanks for the article about the sets from the missing story *Wheel in Space*. I hope that if and when it comes to Blu-ray there is a similar feature on *Doctor Who: The Collection – Season Five*.

@notbbcnews24 Looking forward to **DWM**'s upcoming "Ncuti Gatwa IS the Doctor" cover.

@PertweeJon I'm enjoying the magazine, especially the *Collectivity* feature. All power to you for keeping going and for promoting the show.

@unite_whovians Chris Chibnall's brilliant interview in **DWM** 577 made me appreciate the Timeless Child arc even more & Chibnall's sheer passion for the show. It was so interesting to hear his thoughts on his era!

→ **VITAS VARNAS** EMAIL
Tegan and Ace have appeared in dozens of novels, comics and audios since the last time they were on screen, so it's amazing that they'll be there for the Thirteenth Doctor's final story. However, Ace previously encountered Thirteen in the book *At Childhood's End*, written by Sophie Aldred herself, so I'll be really curious to see how the Centenary Special ties in with that novel.


The Doctor and Yaz, by Emily Rose.

And what of *Legend of the Sea Devils* itself...?

TALE OF THE SEA

HELENA WILLCOX EMAIL
Wow! What an episode. After four years of wondering about the Thirteenth Doctor and Yaz's relationship, I want to give a big thank you to Chris Chibnall and Ella Road for giving us all a beautiful depiction of what so many fans have been waiting for. It didn't feel out of place, and it didn't feel rushed, it wasn't unexpected, and it didn't overshadow the thrilling story of Madam Ching and the Sea Devils. It was done beautifully.

PETER FRANKUM EMAIL
Legend of the Sea Devils felt a lot like turning up at a nightclub at 1.00am, except you're stone cold sober. You're immediately confronted by a bewildering wall of sound and flashing lights. People are running from one spot to another, waving their arms about and kicking their feet in the air. It's chaotic, people are declaring their undying love for each other and there is no logic in the way anyone is behaving. Having experienced enough, you make your way to the exit, vowing never to return. But as you reach the door, a couple of familiar faces catch your eye. So, they're back, are they? You decide that maybe you'll come back one last time...

PHILIP SCHOLES EMAIL
Legend of the Sea Devils felt quite refreshing. After the big blockbuster shenanigans of *Flux* and the *Groundhog Day* timey-wimeyness of *Eve of the Daleks*, it felt nice just to have an adventure. It was good to see the episode being entirely set outside of Europe, something we haven't seen for a while. This, as well as the beautiful effects (like that moment with the TARDIS underwater – the warm glow of the sea made me relax into my sofa!), made for a nice little episode to celebrate the Sea Devils.

PAUL REYNARD EMAIL
To see the Sea Devils marauding and causing destruction again was fantastic! They looked superb in their piratical outfits, swinging their swords and bringing chaos. But, for me, it was hearing their inhuman screams as they died that took me back to the 1972 classic adventure with Jon Pertwee and Roger Delgado – sent a shiver down my spine!

George Cairns' toy photography homage to 1964's *The Dalek Invasion of Earth*.

ROBERT FUTCHER EMAIL
I think that what *Legend of the Sea Devils* proves is that 50 minutes is not long enough for a *Doctor Who* story. However, I don't think the answer is to bring back two-parters. No, the solution is to make the stories feature-length – 90 minutes or so, I think.

And finally...

ACTION PACKED

LEE HAMES EMAIL
What a joy to have received the latest **DWM** Special Edition, *Action Figures: The Essential Guide 1963-1996*. As ever, the Special is beautifully designed, appealing to completists such as myself by cataloguing not only all the different variants of certain characters, but also their accessories and weapons.

ALASDAIR HOSWELL EMAIL
I just wanted to write to you to share my thoughts on the recent **DWM** Special. I couldn't put the magazine down! I loved seeing all of my favourite figures from the 'classic' era, illustrating the stories they featured in. It was great to learn of new variants and other merchandise that has been produced – much of which I didn't even know existed! Thank you for this incredible visual guide, which is likely to become a collectors' item in itself. **DWM**

That's all we've got space for this issue. Keep sending in your photos, messages and artwork to *dwm@panini.co.uk*

COLIN **BAKER** · BONNIE **LANGFORD** · RUTH **MADELEY**

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Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

Aimee Lou Wood and Ncuti Gatwa at the 2022 BAFTAs.

Ncuti Gatwa missed out on the BAFTA for Best Male Performance in a Comedy Programme (for *Sex Education*) at the awards ceremony on 8 May, but presented the award for Best Scripted Comedy to *Motherland*. He's recently been working on the feature film *Barbie*, which will be released next year.

TELEVISION

Rakie Ayola as DS Holland in *The Pact*.

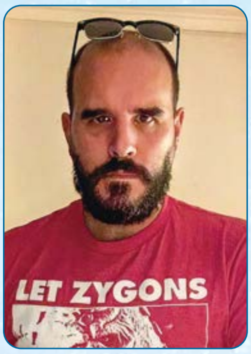
Following the success of **Pete McTighe**'s *The Pact*, the BBC has started filming a follow-up, which will again feature **Rakie Ayola** (who also serves as executive producer) alongside a new cast including **Elizabeth Berrington** and **Lisa Palfrey**. Pete's supernatural Sky Max series *The Rising* (featuring **Matthew McNulty**, **William Ash** and **Rebecca Root**) can be watched in its entirety on Now TV.

Billie Piper will star in and executive-produce *Coming Undone*, adapted from the memoir by former *Empire* magazine editor Terri White. The series will be a co-production between Netflix and Bad Wolf.

Billie Piper as the Moment in *The Day of the Doctor* (2013).

Terri White
Coming Undone
A Memoir

Peter Harness has a new TV series in the works. *Constellation* is a conspiracy-based psychological thriller starring Noomi Rapace and Jonathan Banks; it also boasts, as development executive, former **DWM** editorial assistant **Emily Cook**.

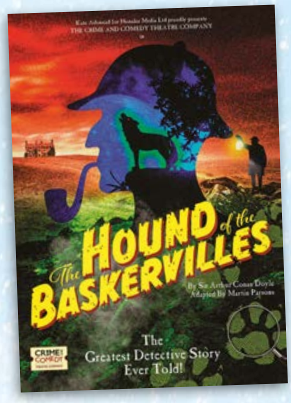


Peter Harness.

STAGE

Steven Moffat's new stage play *The Unfriend*, directed by **Mark Gatiss**, will be at the Chichester Festival Theatre from 21 May to 9 July. The cast includes **Frances Barber** and **Reece Shearsmith**.

Tickets are now on sale for *The Hound of the Baskervilles*, presenting the classic story as a radio play on stage, with Sherlock Holmes played by **Colin Baker** and Dr Watson by **Terry Molloy**. **Dee Sadler** also features in the production, which tours between 28 October and 20 November. More details can be found at *crimeandcomedytheatrecompany.co.uk*



THE CRIME AND COMEDY THEATRE COMPANY
The HOUND of the BASKERVILLES
By Sir Arthur Conan Doyle
Adapted By Martin Parsons
The Greatest Detective Story Ever Told!
CRIME! COMEDY

TOBY HADOKE

OBITUARIES

Antoni Fletcher-Goldspink

Ann Davies

Jeremy Young

Antoni Fletcher-Goldspink, aka **Anthony Townsend**, who wrote for **DWM** in the 1990s and played Richard Beamish and John Chub in the Big Finish adventure *Iron Bright*, died on 7 May.

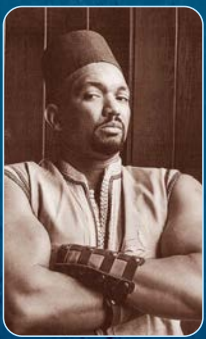
Ann Davies, who played Jenny in *The Dalek Invasion of Earth*, died on 26 April, aged 87.

Jeremy Young, who played Kal in *100,000 BC* (aka *An Unearthly Child*) and Gordon Lowery in *Mission to the Unknown*, died at 86 on 9 April.

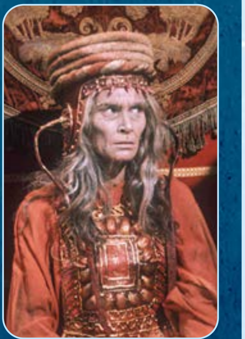
Sonny Caldinez, who played Kemel in *The Evil of the Daleks*, Turoc in *The Ice Warriors*, an Ice Warrior in *The Seeds of Death*, Ssorg in *The Curse of Peladon* and Sskel in *The Monster of Peladon*, died on 12 April at 89.

MAC Adams, who was film editor on *Planet of Evil*, *Pyramids of Mars*, *The Seeds of Doom*, *The Creature from the Pit*, *The Five Doctors*, *The Awakening* and *Attack of the Cybermen*, died recently, aged 82.

News has just reached us that **Cynthia Grenville**, who played Maren in *The Brain of Morbius*, died at age 90 on 21 November 2021.



Sonny Caldinez



Cynthia Grenville

THIS MONTH IN... 1983

The Myrka breaches Sea Base 4 in *Warriors of the Deep* (1984).

FRIDAY 24 JUNE

When it came to it, the Myrka wasn't ready.

Pre-production on the Season 21 opener *Warriors of the Deep* had been thrown into disarray on Monday 9 May 1983, when Prime Minister Margaret Thatcher unexpectedly called an early General Election. With the BBC Television Centre studios hurriedly reallocated in consequence, the first of *Warriors*' two studio recording blocks was required to begin six days earlier than planned. Which was why the Myrka costume was untested, still wet with paint, on Friday 24 June – the one day it was needed in studio.

In writer Johnny Byrne's rehearsal scripts, the Myrka – the aquatic monster that the Sea Devils use to breach an airlock leading into the main Sea Base setting – was described as "about seven foot high, vaguely manshaped, its face part fish, part beast" with "a slimy armoured hide" and "massive clawed hands". For some reason, this became a four-legged horror with a head on rods, operated in the manner of a pantomime horse. Lack of time meant that its two operators hadn't been able to rehearse inside the costume until the moment it arrived at Studio 6.

The thing about the Myrka was, star Peter Davison remembered in the DVD making-of documentary *The Depths*, "You'd have to get so ridiculously close to him and be so absurdly immobile not to walk away from him and therefore escape." The operators couldn't run in the costume, or see – so on the face of it, the only way for Sea Base crew members to succumb to the beast was basically to blunder into its electrically charged embrace.

One of its victims was the treacherous Dr Solow, played by Hammer Horror legend Ingrid Pitt. Sneaking off to an escape pod in Part Three, Solow ducks into an alcove to hide from two passing marines – then, as scripted: "leaves hiding place and walks directly into the Myrka, who lashes out and catches her" – causing her to fall back, "dead before he [sic] hits the ground." But a shuffling, stumpy-armed, sight-deficient Myrka could neither lash out nor catch her. What, then, was Ingrid to do?

In 1967, Ingrid had been living in Hollywood when, worried by a spate of attacks in the area, she enrolled for karate lessons at the local dojo. "Karate was extremely good for me," she wrote in her 1999 autobiography, *Life's a Scream*. "Every moment I could spare I was working out and doing katas, which are a series of choreographed stances and movements laid down by Funakoshi, founding father of Shotokan karate." Being the Hollywood dojo, her fellow students weren't just anyone – and Ingrid ended up trading katas with none other than Elvis Presley. "Elvis was very good; I was awful. Still, he didn't seem to be too upset and I worked out with him on a few other occasions..."

Perhaps Pitt was pondering the problem during rehearsals and her mind slipped back to 1967, when she'd faced off against the King in Hollywood. Because the karate moves that Solow demonstrates to fend off the Myrka on screen weren't ad-libbed: "she aims kick at it" ran director Pennant Roberts' camera directions. On the face of it, this was an ingenious solution to a problem of choreography. But since no one had rehearsed with the Myrka costume, no one had seen what it would actually *look* like until the minute Solow's death scene was recorded.

It's probably fair to say it didn't look quite as intended.

Less than two years later, BBC1 controller Michael Grade tried to cancel *Doctor Who* outright after the 1985 season, citing its outdated production values. In April 2002, he chose to banish the programme to oblivion in an edition of BBC Two's comedy 'loathes' show *Room 101* – with a clip of the now-notorious Solow-Myrka throwdown shown in support of the programme's nomination. "I rest my case, I really do," he told host Paul Merton.

The so-called 'butterfly effect' proposes that the flapping of a butterfly's wings might ultimately influence the formation of a tornado weeks later. It seems unlikely that Elvis Presley's karate moves in a Hollywood gym in 1967 led to *Doctor Who*'s mid-1980s hiatus, and its ultimate disappearance off-air 22 years later. But it's a theory. **ALAN BARNES**

Dr Solow (Ingrid Pitt) puts the boot in.

"Karate was extremely good for me," wrote Pitt in her 1999 autobiography.

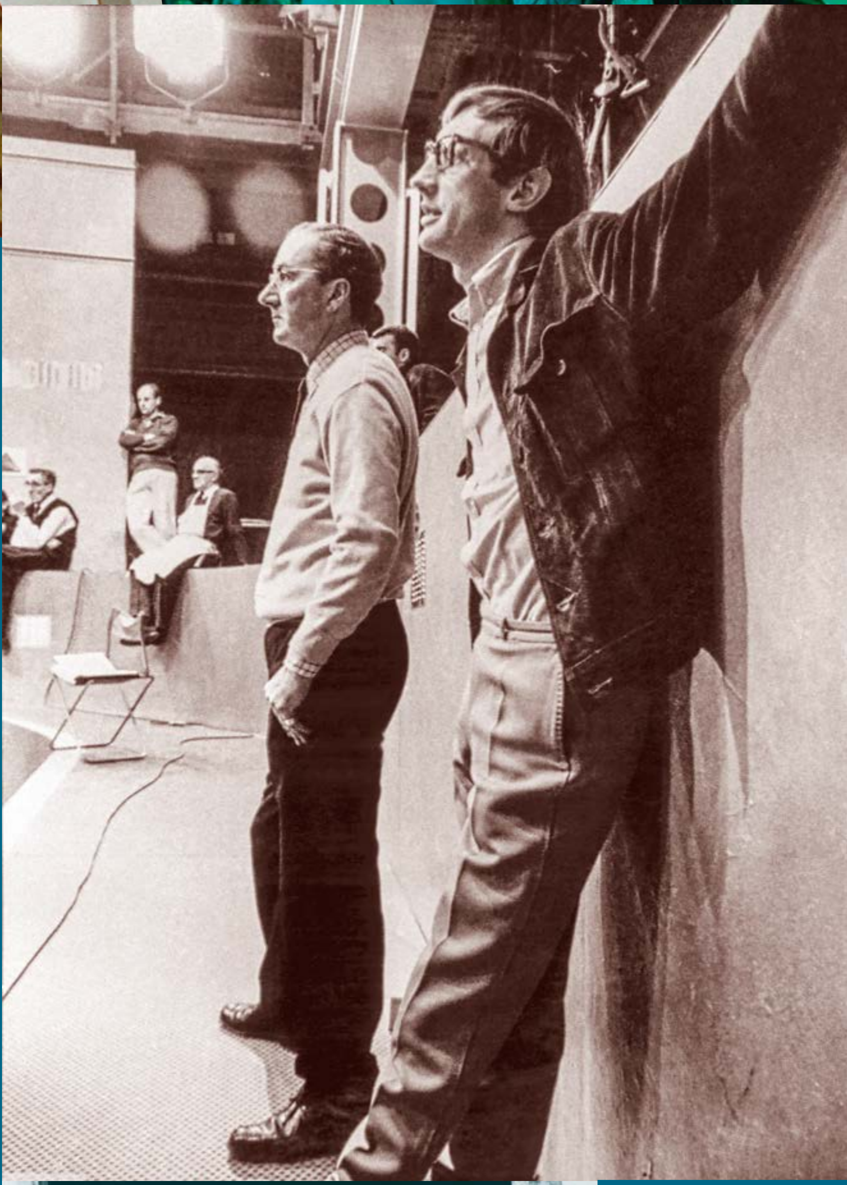
ALSO THIS MONTH

Thursday the 16th
Dr Solow's treacherous co-conspirator was Nilson – played by Ian McCulloch, who'd starred in Dalek creator Terry Nation's apocalyptic *Survivors* (1975-77). McCulloch came to rehearsals for *Warriors of the Deep* direct from the Theatre Royal, Nottingham – where he'd been playing the lead role in a production of *Dr Faustus*. Reviewing the production for *The Stage*, Terry Stevenson made the uncanny observation that: "Having sold his soul to the Devil, Faustus, 'ravished by magic', is treated to a series of unsavoury apparitions, such as 'Dr Who' monsters dancing a pavane..."

Solow's fellow traitor Nilson (Ian McCulloch).

FLASH GORDON'S TRIP TO SKARO

In December 1991, **DAVID J HOWE** spoke to **GORDON FLEMYNG** about his stylish direction of the 1960s Dalek movies. Edited highlights of this conversation featured in the book *Doctor Who: The Sixties* the following year, but this is the full version of the interview...



Gordon Flemyng's association with the Daleks sprang from his work with writer-producer Milton Subotsky on the pop music movie *Just for Fun* (1963) – "it involved the idea of kids getting the vote at 18… We did that in black and white. It was photographed by Nic Roeg." Not long after, Gordon got a call from Subotsky: "He phoned me up and said, 'We're doing a Dalek film – here's the script, and would you be interested?'" Flemyng was already familiar with *Doctor Who*, and the Daleks: "My kids had watched the series, they were frightened of it."

Based on the first TV Dalek serial (1963-64), *Dr. Who and the Daleks* was made by Aaru Productions – a collaboration between Subotosky's jointly owned company Amicus and Regal Films distributor Joe Vegoda: "He controlled the money, I think. And [Dalek creator] Terry Nation was around a little bit, but not a great deal. So that was it – we knew it was going to be shot at Shepperton, and we were off. It was a very modestly priced picture and it was made fairly quickly."

Playing dotty inventor 'Dr Who', Peter Cushing – previously the tarot-card-dealing Dr Schreck in the Amicus horror anthology *Dr. Terror's House of Horrors* (1965) – was to be in it from the beginning, remembered Gordon, "but the rest of the casting largely fell to me." Dr Who's fellow time and space travellers were the next priority, including the bumbling Ian – played by Roy Castle, who'd been a voodoo-cursed jazz trumpeter in Amicus' *House of Horrors*. "Roy Castle was a slight hangover from Milton's involvement with the pop industry. He felt very secure in that and he always had a tendency to lean back [on] that kind of thing."

"Milton phoned me up and said, 'We're doing a Dalek film – would you be interested?'"

Cushing's Dr Who had two granddaughters – grown-up Barbara, and juvenile science prodigy Susan (aka Susie). "Jennie Linden [Barbara] was working in live television. She did good work and was quite well-known in her field." Roberta Tovey was Flemyng's choice for Susan: "Her father was quite a well-known cockney actor – George Tovey, he played cab drivers and things. Roberta was very young, she was very natural. You're always looking for what's in the script, and the girl was always meant to be a very young child. That's the light entertainment thing of the kid who understood what the Doctor did, although the adults didn't."

One of the key sets for *Dr. Who and the Daleks* was the interior of the time and space machine known (singularly) as TARDIS, although the widescreen →

Opposite page top: The Black Dalek rallies its minions in *Dr. Who and the Daleks* (1965).

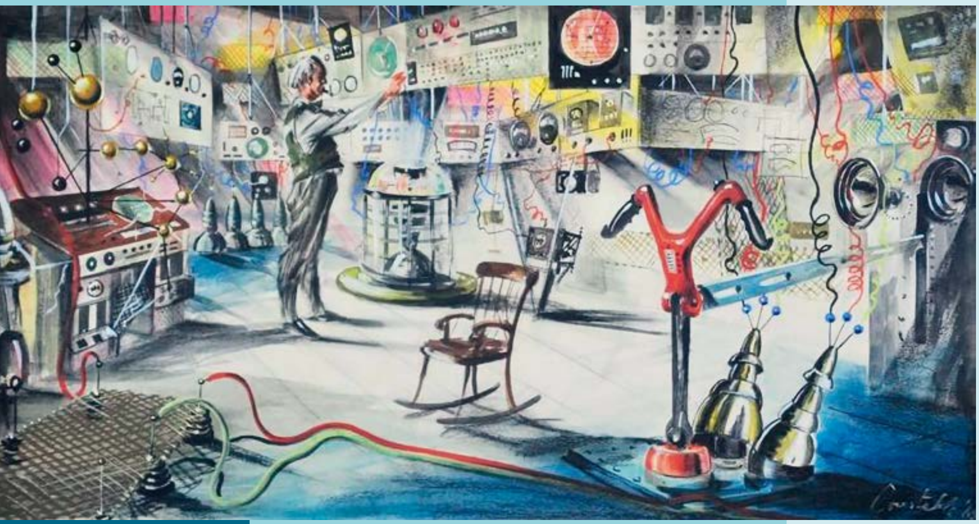
Opposite page below: Peter Cushing as Dr Who.

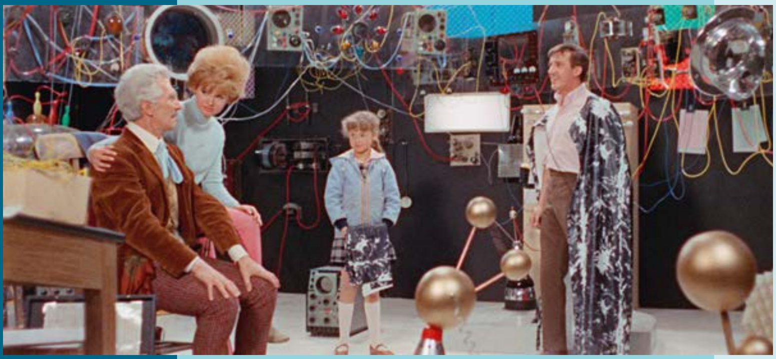
Top left: The Thals enter the Dalek city.

Top right: Alydon (Barrie Ingham) meets Dr Who.

Above: Gordon Flemyng (right) with director of photography John Wilcox on the Shepperton set of *Daleks' Invasion Earth 2150 A.D.* (1966).

Left: Roy Castle (as Ian Chesterton), Jennie Linden (Barbara), Peter Cushing and Roberta Tovey (Susan) in a publicity shot for the first Dalek film.





Top: Production designer Bill Constable's concept art of the TARDIS control room.

Above: The Doctor, Barbara, Susan and Ian inside TARDIS at the end of the first film.

Right: The model of the Dalek city.

Below: Bill Constable's painting of the water pipes on the cliff leading to the Dalek city.

→ version looked very different from its television counterpart – a genuine effort to make it "bigger and better… that when you went into it, it was huge. It was very crude, actually, by today's standards. It was supposed to be cobbled together in [Dr Who's] back garden. The wires were all different colours so it all seemed much bolder than on TV." It looked a little like Dr Who had been raiding the backs of old TVs and radios for parts. "Well, we did that anyway," said Gordon.

The petrified jungle occupied by the blond Thals, enemies of the Daleks, was filmed on H Stage at Shepperton. "The city that you could see from the point of view from the forest was a model, so that was scaled down. In other words, H Stage was full of forest. At one end of it was a scaled-down version of the cliff which you saw them climb up and down to get to the level of the city. We skirted over it a bit – on the precipice when the Thals appeared we did more shots of them climbing up. It was supposed to be much higher."

Gordon remembered that anamorphic lenses were used to give an alien effect to some of the forest scenes. "All the points of view of the TARDIS, etcetera, we didn't shoot anamorphic – we shot them on normal 35mm. Now the reason the forest looked strange and weird and wrong was that all points of view were not shot widescreen, but they were projected widescreen – in other words, it was distorted...

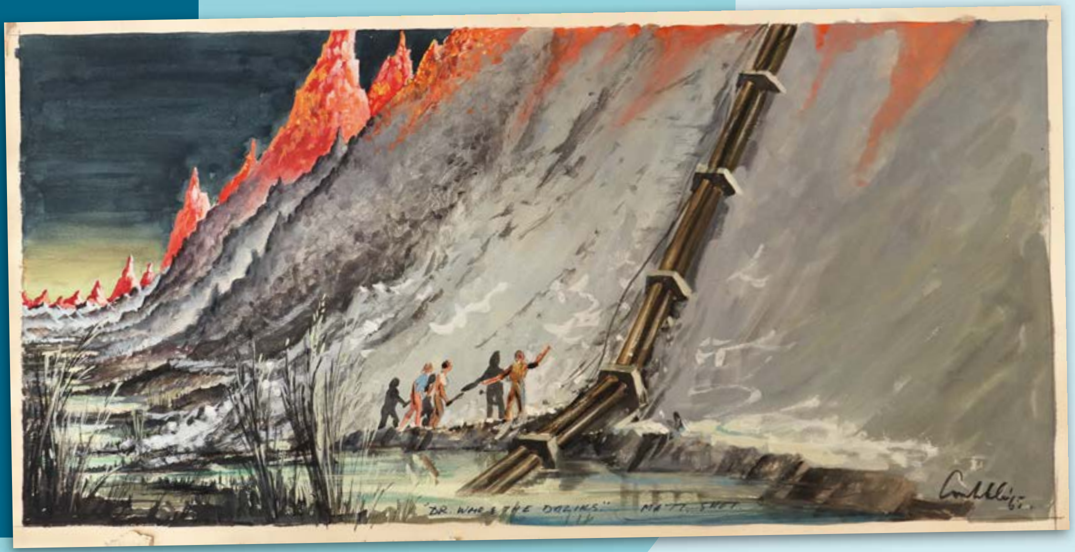
"It happened, actually, because one Wednesday I had gone into see normal rushes, and the person who had been in before me had been seeing stuff anamorphic, and they hadn't taken the anamorphic lens out of the projector – and when I saw this, I thought: 'We can use that!'"

> "The TARDIS was very crude by today's standards – cobbled together in Dr Who's back garden!"

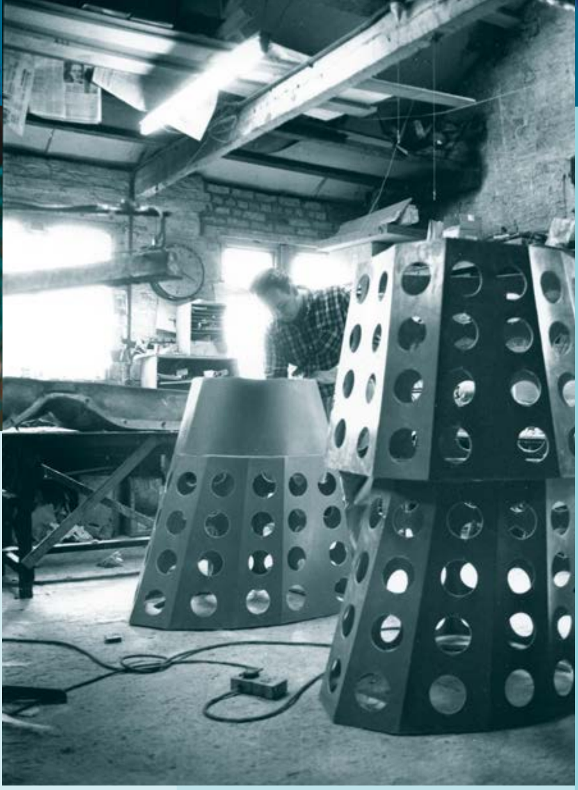
Intriguingly, the image distortion Gordon described isn't readily apparent in the finished film. Furthermore, research for the recent 4K restoration of *Dr. Who and the Daleks* confirms that, with the exception of the opening titles and closing credits, the entire negative is in Techniscope – a format that used spherical, not anamorphic, lens. It's therefore possible that Gordon was remembering an experiment that ended up on the cutting-room floor.

The jungle was created by the Australian production designer Bill Constable, whom Gordon recalled as looking like "Custer or Wild Bill Hickok, with a sort of droopy moustache and a beard." He added that it was "quite a decent set" for a modestly budgeted production.

"I mean, it was simply plaster trees – the breakaway branches were on a metal pin. There were lots the same, so if one broke before it was supposed to, you just put in another one; they were replaceable."


"DR. WHO & THE DALEKS." MATT. SHOT

The Dalek city interiors were very much focused around the Daleks themselves. "They couldn't go up stairs and they couldn't travel on anything that wasn't smooth – [so] sets were built that facilitated them as opposed to humans. Like the doors opened from the centre – wide at the bottom, narrow at the top. It was designed by Daleks for Daleks."



Far left: Susan in the petrified forest.

Left: Dalek casings under construction at the workshop of prop-makers Shawcraft.

Below: All that's seen of the Dalek creature in *Dr. Who and the Daleks*.

Bottom: Gordon Flemyng and his crew were filmed on the set of *Daleks' Invasion Earth 2150 A.D.* for an edition of the BBC magazine programme *A Whole Scene Going*.

Eight new fully working Dalek props were specially constructed by prop makers Shawcraft: six in blue and silver, plus two superior Daleks – one in red, one in black. "We helped it by having higher ranking ones like golds and blues and reds, and when the boss ones came in and you shot it as though someone important had come in."

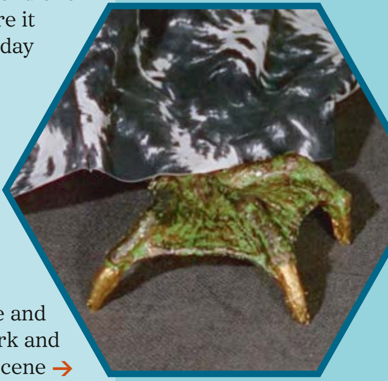
One much-remarked element of the film was the brief glimpse of a Dalek creature outside its casing. This posed "a huge problem", according to Gordon. "No-one had ever shown what a Dalek looked like, no-one knew what it was, so we decided that what it was, basically, was a brain. It was inside this thing because it had lost any form of traction. It had no recognisable features, it had no recognisable voice box, because it sounded electronic – it was an electronically produced sound from inside this machine, so it was a brain. That was what we talked about."

In those days, the British Board of Film Censors routinely vetted feature film scripts prior to production. "I remember going to talk to the censors about what I was going to show when I took the lid off this thing, and how I was going to get round not showing it – because what they were saying was, 'You are not to show it. If you show something and it's a problem to us, we're going to cut it out, because this is a young person's film.'

"If it hadn't had a U certificate it wouldn't have succeeded – most children went to see those films without adults, because they could shout and scream and cheer and do what they liked. In the end [the Dalek creature] was a kind of arm thing. We decided it was a brain with one arm, because it had to be something that worked different things, like firing guns and steering itself."

The first Dalek film having received a good response, the producers wasted no time putting a sequel into production – this time based on the 1964 TV serial *The Dalek Invasion of Earth*. "I think people very quickly realised they'd got a money maker, and the second one was really made in a hurry to cash in on it before it stopped – because they thought, 'This is a nine-day wonder. It won't last, so quick, make the next picture.'" The Stanley Kubrick epic that began shooting on Shepperton's H Stage in December 1965 – *2001: A Space Odyssey* – might have inspired the change of title. "I remember Joe Vegoda saying, 'What we need is a long title...' I think that was why we had the title *Daleks' Invasion Earth 2150 A.D.*, because long titles and dates in the future were suddenly in vogue.

"The second film was slightly more expensive and was a bigger number – it had more location work and things in it..." That location work included the scene →

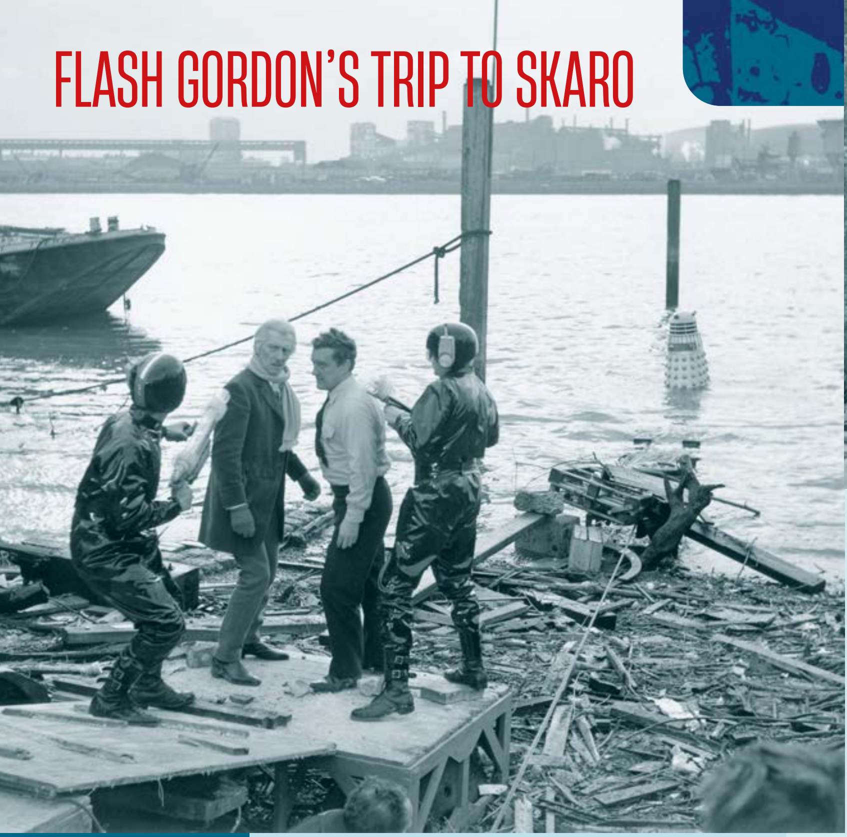


GET THE MESSAGE

A 1966 edition of the BBC's groovy magazine show *A Whole Scene Going* visited Shepperton Studios during the making of *Daleks' Invasion Earth 2150 A.D.* In behind-the-scenes footage Gordon Flemyng comes across as a dynamic figure in slim-cut trousers and a trendy corduroy jacket. The film's senior crew members, many of whom are more formally dressed in collars and ties, seemingly belong to an earlier age.

In an interview away from the set, Flemyng echoed many directors of the era by drawing a clear distinction between the types of films being made in British studios at the time. "I like entertainment pictures," he said, in between drags on a cigarette. "I'm not saying that the message pictures are not good, because they are. The industry is full of very, very clever people who are doing message pictures. And have every right to do them. By the same token I have every right to do entertainment pictures. I don't take them any less seriously, and I don't think anyone else should."

Flemyng appeared confident and above all pragmatic. "The reason, probably, that you haven't seen the producers around today is because, for the moment at least, they trust me," he continued, in his gravelly Glaswegian accent. "And I trust *them*. I know that I've got to be off sets at certain times. I know how much money it's costing. It's part of the film business. There's no point in saying, 'My art, my soul', because if you've got to be off the set Wednesday, you've got to be off the set Wednesday. You've got to exercise your art within the limits of now and Wednesday." **MARCUS HEARN**



Sugar Puffs

Above left: Filming the *Daleks' Invasion Earth 2150 A.D.* scene in which Dr Who and Tom Campbell (Bernard Cribbins) are captured by Robomen. Note the line used for pulling the Dalek from the Thames.

Above right: Cushing and Jill Curzon (as Louise) await their cue on set for *2150 A.D.*

→ in which a Dalek emerges from the River Thames – "put it in while the tide was out, wait for the tide to come in and cover it, then pull it out on a line. It was as simple as that. It went in on camera tracks laid down on the bed of the river, and the Dalek was pushed down to the end of it, weighed down. It never had anyone in it. We moved the head with lines too."

As in the TV original, the Daleks were digging deep into the Earth's core from their base in Bedfordshire. "All the mine, that was the backlot at Shepperton. I don't think we went any further than that!" Whereas some of the street scenes in the TV original were filmed on location in central London, the film's London scenes were all shot on the backlot, too: "You couldn't go very far because if you went anywhere you had unbelievable problems with a Dalek – you couldn't make them work. On the backlot we could put down camera tracking that they could run on. If you see a Dalek moving through rubble, the rubble is either in the foreground or the background – what they are actually moving on has to be absolutely smooth. Hopefully the audience don't realise this – they don't think to themselves, 'That bit of the street must have been really smooth.' It doesn't enter your head."

The Dalek spaceship model was made at Shepperton, too. "That was the first time I'd done anything like that – I hadn't shot model work before because I'd worked mainly in heavy drama in ITV... We flew it on wires and things, and it worked."

The film's finale proved "complex and difficult", Gordon remembered – with model Daleks disappearing into the Earth's magnetic core. "If we'd dropped a Dalek and broke it, we didn't have a lot of money to replace it – we were always strapped for money. It did have a relatively bigger budget, but that was all eaten up by the great number of effects and location work. Stuntmen are expensive, action sequences are expensive, and that's how it is."

The director recalled "no discussion at any time" of the possibility of a third Dalek movie: "I assume they thought, 'We've run this as far as we can, let's make something else...'

"The next film I did was a picture called *Great Catherine* [1968], which starred Peter O'Toole and Jack Hawkins and Jeanne Moreau, and in the advertising for it everyone

BEFORE AND AFTER THE DALEKS

Born in Glasgow on 7 March 1934, Gordon Flemyng began his TV career at Granada, working on cabaret series *Chelsea at Nine* (1959-60). He moved on to National Service sitcom *The Army Game* (in 1960) before graduating to drama. The two hours and 20 minutes-long *The Other Man* (1964) was an *ITV Play of the Week* starring Michael Caine as a British Army officer living in an alternative reality. Beginning in 1940 with the death of Winston Churchill, it charted Britain's subsequent absorption into Hitler's Third Reich. So the Dalek movies didn't represent Flemyng's first excursion into the fantastical...

Early in 1966, *The Stage* reported that Flemyng was to direct a thriller for Dalek movies co-producer Joe Vegoda – *Norman Conquest*, from a screenplay by *Doctor Who* writer John Lucarotti. Nothing seems to have come of it, however, and Flemyng moved on to episodes of ITC spy series *The Saint* (*The Better Mousetrap*, 1966) and *The Baron* (*Storm Warning* and *The Island*, 1967 – both written by Dalek creator Terry Nation). In September 1966, he oversaw the first episode of *The Avengers* to be made in colour: *The Fear Merchants* (1967) featured *Daleks' Invasion Earth* star Andrew Keir as an ill-fated ceramics magnate. Unfortunately, he was removed from a second *Avengers* instalment, *The Winged Avenger* – "not because Gordon was a bad director," co-producer Brian Clemens told fan magazine *Stay Tuned* in 1992, "he just wasn't an *Avengers* director."

His many subsequent TV credits included *Philby, Burgess and Maclean* (1977), *Bergerac* (1990) and *Minder* (1993-94). He also wrote the BBC *Play For Today*, *Number on End* (1980) – about a TV documentary maker who stumbles upon proof that nerve gas is being used in an African civil conflict.

It was directed by *Doctor Who* legend Douglas Camfield.

Flemyng died in London on 12 July 1995, aged just 61.

ALAN BARNES

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TV TIMES
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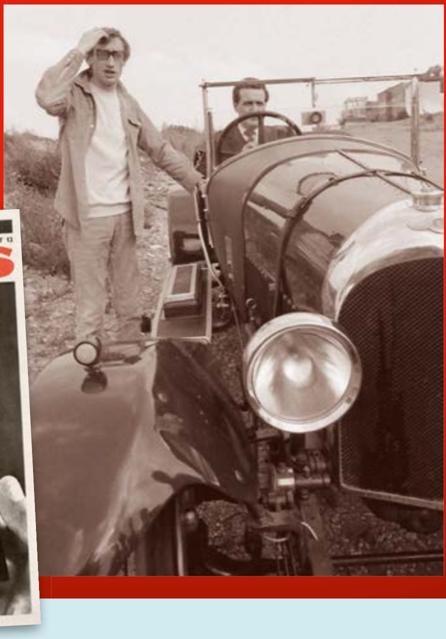
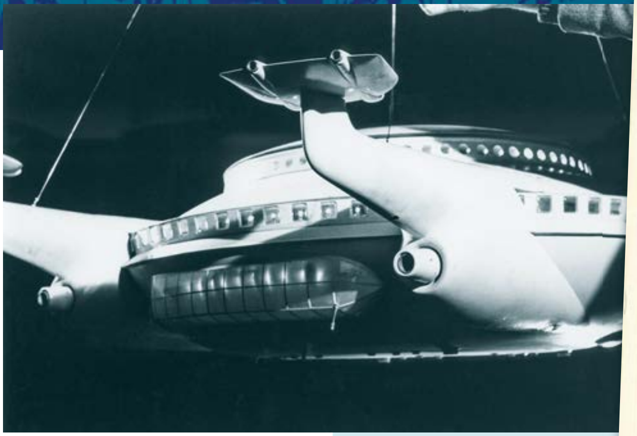
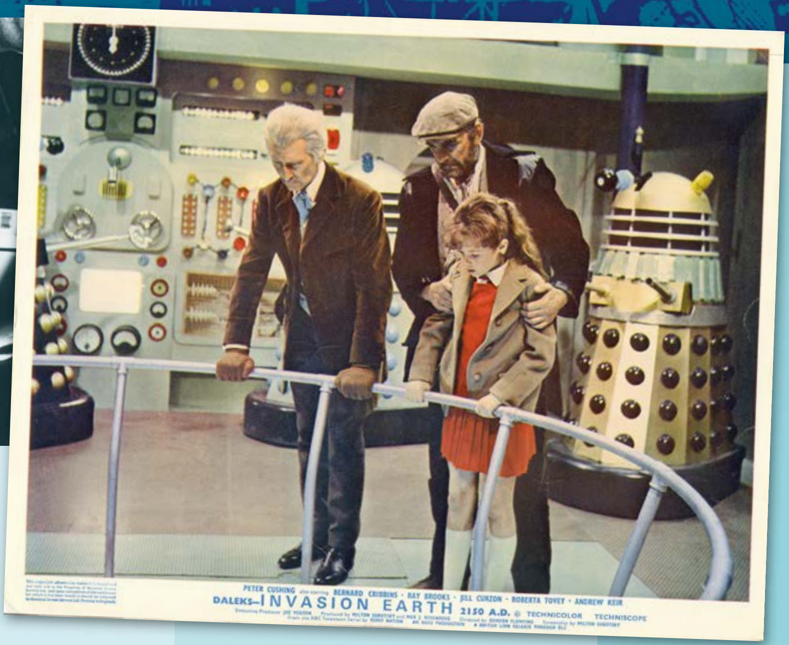


Far left: The *TV Times* for 6-12 September 1964 promoted *The Other Man*, an *ITV Play of the Week* directed by Flemyng.

Left: Flemyng with Patrick Macnee (as John Steed) during production of the *Avengers* episode *The Fear Merchants* (1967).




PETER CUSHING · BERNARD CRIBBINS · RAY BROOKS · JILL CURZON · ROBERTA TOVEY · ANDREW KEIR
DALEKS–INVASION EARTH 2150 A.D.
TECHNICOLOR TECHNISCOPE

said, 'Don't mention that he did those Dalek films, we don't want that associated with our product.' And now the fact is that everyone's heard of the Dalek films but no-one's heard of *Great Catherine*. No-one ever talks about these other pictures..."

Gordon professed himself "really astonished" by the Dalek movies' enduring appeal. "I never thought for a minute when we were doing them that they would last so long. I always thought the second one was a better film. What it might have been was that the second one was closer to an action film, and was maybe further away from the simplicity of the kids' thing that made the first one such a success. Maybe that's why it didn't work so well. I think it was more of a step towards the kind of action films that were going to come later... more of a movie than blown-up telly. That was what I felt about it, and that was more what I wanted to do."

"I never thought for a minute when we were doing them that they would last so long."

At the time of this interview, Gordon had recently returned from shooting an episode of *Taggart* in Scotland. "I love film," he reflected. "I make my living in television and I make films for television. I don't see them as any different from cinema films. As far as I'm concerned, if you want to project one of my [television] films onto a big screen you could, because I make them to that format. I'm a filmmaker." **DWM**

PETER O'TOOLE · ZERO MOSTEL
JEANNE MOREAU · JACK HAWKINS
GREAT CATHERINE

Top left: The wire-suspended spaceship model made for the second movie.

Top right: A front-of-house card featuring Dr Who, Wyler (Andrew Keir) and Susan.

Above: Model Daleks were used in some scenes at the climax of the second film.

Left: Bedlam in Bedfordshire as the Robomen revolt – with a Dalek prop placed on the mine-cart tracks.

Left inset: A lobby card for Flemyng's next film – *Great Catherine* (1968), with Peter O'Toole as Captain Charles Edstaston and Jeanne Moreau as Catherine.

Photos from *Dr. Who and the Daleks*, *Daleks' Invasion Earth 2150 A.D.* and *The Avengers* © Studiocanal.

POLICE PUBLIC CALL BOX

OUT OF THE TARDIS

Jill Curzon

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Opposite page: Jill Curzon poses with a Roboman gun prop in a promotional shot for *Daleks' Invasion Earth 2150 A.D.* (1966).

Left: Tom Campbell (Bernard Cribbins) and Dr Who (Peter Cushing) in *Daleks' Invasion Earth 2150 A.D.*

Photo © Studiocanal.

Below: Jill tackles her first question from the TARDIS tin.

With conventions back in full swing, **Doctor Who Magazine** is paying a visit to The Capitol, an annual event organised by the *Doctor Who* Appreciation Society. Crawley's Crowne Plaza is abuzz with fans, and we pass an eclectic array of cosplayers as we track down the guest we've come to meet.

"I think it's a phenomenal thing, really," says Jill Curzon, as we sit down in a quiet corner to talk. Jill tells us she's travelled all the way from Spain to be here this weekend. But the journey was worth it. "I love it here. Sometimes the little kids come and they put their chin on the table where you're signing and they're looking at you with big eyes. They don't always know what it's all about, but they're here with their parents and it's lovely."

Jill played Louise, Dr Who's niece, in the 1966 film *Daleks' Invasion Earth 2150 A.D.* "I'm lucky to have been a part of it. We never knew it would last all these years. Television has kept the show going, but still people are interested to see the films." Jill's grandchildren included. "They loved it! I thought they'd find it a bit old hat, but they got interested when we put it on. I think they'd have enjoyed it at the time. I've got all the copies of course, first on video and then they put it on DVD."

Jill is looking forward to seeing the film's latest restoration. "I remember every scene," she says. "And I enjoyed every minute of it. Peter [Cushing] and Bernard [Cribbins] were great to work with. I didn't know Bernie very much socially, but we worked very well together. We haven't kept in touch but I knew his sister lived opposite me in Spain. And Peter was a very, very nice man. A real English gentleman and a wonderful actor. He looked after us all. I'll tell you a story about Peter Cushing...

"He lived in Whitstable, a small fishing town [in Kent]. I went down there one day with some friends – this was after he died – because we wanted to see Whitstable and where Peter used to live. He was an icon in the town, you see. That's the two things Whitstable is famous for: oysters and Peter.

"Anyway, there's an old Art Deco building there, which used to be a cinema but was turned into a restaurant. And this restaurant is like a museum, a memorial, to Peter Cushing." Jill is referring to a branch of Wetherspoons called 'The Peter Cushing'. "I walked in and there were huge framed pictures of Peter Cushing's work, all the way around on the walls. It was magnificent. I walked up to the desk and I said, 'I'm the lady in one of the films that he did – *Daleks' Invasion Earth 2150 A.D.* – and I'd love to ask you a favour. Do you by any chance have a big picture or painting of Peter Cushing that I could have?' She said, 'Wait a minute.' She went to the back – they had extras that they hadn't put up because there wasn't enough wall space – and she came out with a massive gold-framed picture. I said, 'Oh, I would love to have that.' She said, 'It's yours!'

"I carried this thing to the boot of my friend's car and we took it to Barking, where there was one of the signing places. I said, 'This is for Peter Cushing, I want to auction it for charity.' And they did. I don't know what they got for it, but I thought it would be a wonderful tribute to him." →

> "Peter was a very, very nice man. A real English gentleman and a great actor."

OUT OF THE TARDIS Jill Curzon

Our attention turns to the TARDIS tin on the table in front of us. "I hope these questions aren't too difficult," says Jill. With some trepidation, she pulls out her first question...

Apart from *Doctor Who*, which established TV show would you most like to be a part of?

I've never thought about it, to be honest. I was part of *The Saint* with Roger Moore. I loved that. It was exciting. I played an Italian. I do different accents, particularly Italian and Spanish. ***Can you speak the languages as well?*** Si. Spanish I can speak. Hablo español todos días porque vivo en España. I've lived in Spain for 40 years.

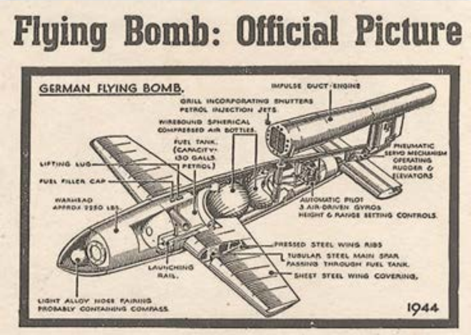
Do you have a lucky charm or mascot?

My mum's ring, perhaps. It's a pearl, a lovely design. I get the feeling of her, that she's with me. My mum wore this ring every day and I used to admire it as a little girl. Her hand was always so busy, and I was always looking at this ring thinking how beautiful it was, never realising that one day I'd be wearing it. She left all her jewellery to me. But this was the one I really wanted because I watched her hands. I loved her hands. When you're a little girl, you watch how your mum does things.

My mum was very practical because I grew up in the war. She was a qualified chemist and also a seamstress. I used to copy my mother and make clothes. I got pocket money from my dad – five shillings a week – and I'd go out and buy a yard of material. I'd come home, watch how my mother used the sewing machine, then I'd make a skirt – you know those pencil skirts? On one occasion I had to wear it the very next day to go dancing. That's when jiving started.

I also learned needlework at school. I went to a gorgeous school called Sutton High School in Surrey. It was a girls' school but we did carpentry. I made a loom! We learned how to print on fabric, lino cutting. And art, of course. We had needlework classes higher up in the school. And cookery. We learned how to make basic pastry and things. Whatever we used to cook, we'd take home. I'd put it in my basket on the front of my bike – I lived in Cheam and used to cycle to school. Sometimes it was raining on top of it. My first efforts weren't very good – you know, slightly raw, soggy pastry – but my poor parents felt they had to eat it. They didn't, of course, but they put on a good show.

What are your memories of growing up in the war? Oh, I learned so much. I had a wonderful childhood, though. I was born in 1938 and the war started in September 1939. For my first six years, everything was rationed. My mother used to have an old biscuit tin. We'd buy a few Crunchie bars or Mars bars and put them in the tin, wait about three or four weeks and then we'd have a midnight feast with the neighbours. ***Do you remember feeling scared?*** No, not at all. My parents were clever. They had newspapers, and they were horrific, but they never let me see. I never saw anything scary. Except I could hear it: the sirens going off when the bombers were coming over. Flying bombs: the 'Doodlebugs'. The terrifying part was when the whistling stopped, because you know the next thing is it would drop and there'd be an explosion. So if it stopped near you... Everybody was rushed to the shelter. We took tea in our Thermos flask and we took blankets. My mother and father never ever let me feel really scared, though. They were very good. A child should never know.


Flying Bomb: Official Picture
GERMAN FLYING BOMB.
IMPULSE DUCT ENGINE
GRILL INCORPORATING SHUTTERS
PETROL INJECTION JETS
WIREBOUND SPHERICAL
COMPRESSED AIR BOTTLES
FUEL TANK.
(CAPACITY-
130 GALLS
PETROL)
LIFTING LUG
FUEL FILLER CAP
WARHEAD
APPROX 2250 LBS
PNEUMATIC
SERVO MECHANISM
OPERATING
RUDDER &
ELEVATORS
AUTOMATIC PILOT
3 AIR-DRIVEN GYROS
HEIGHT & RANGE SETTING CONTROLS
PRESSED STEEL WING RIBS
TUBULAR STEEL MAIN SPAR
PASSING THROUGH FUEL TANK.
SHEET STEEL WING COVERING.
LAUNCHING
RAIL.
LIGHT ALLOY NOSE FAIRING
PROBABLY CONTAINING COMPASS
1944

Top left: Gold seekers Duncan Rawl (Jack Hedley), Jim Reston (Frank Wolff), Simon Templar (Roger Moore), Maria Cavallini (Jill Curzon) and April Mallory (Erica Rogers) in *The Old Treasure Story*, a 1965 episode of *The Saint*.

Top right: Jill in the same episode of *The Saint*.

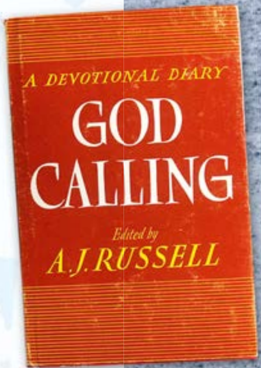
Photos © ITC Entertainment.

Right above: A cutaway diagram of the German V1 rocket.

Right below: London suffered substantial damage during the bombing raids of World War Two.

What is the first thing you do after you've woken up in the morning?

The first thing I do is I read what my husband and I call 'The Good Book'. When I met Leo, we were both reading the same book in the morning – his in Finnish, mine in English – and it's a book called *God Calling*. It's an unbelievable coincidence that we should both be reading the same daily thing. It's just a paragraph a day and it's good to really take in what the message is. It's about your attitude to God and how God is leading you. ***Is faith important to you?*** Yes. It is. I don't want to be too religious, but it's just my guide for the day. Small things, like don't let fear creep into your life. If you've got to do something difficult, don't let that devour your day, because the day that you have is *all* that you have. Yesterday's gone, you never can get it back. And the future, you don't know, and you haven't got that either. So the best thing you can do is stay in the present. Fear creeps in a lot in people's lives and, with all the things going on in the world, everybody's afraid. But fear is the most destructive emotion. The power is strong, so you have to stay in the day. It's not easy sometimes.



"If you've got to do something difficult, don't let that devour your day."

Where would you most like to have a picnic?

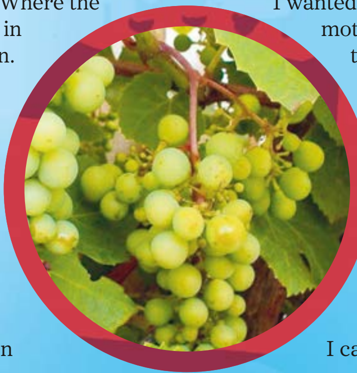
I've never been a picnic person. ***What do you not like about picnics?*** Sitting on wet grass. I'd probably go to a beach bar instead.

Which part of your body would you most like to change?

I don't know. Perhaps I would have liked to have had a little more muscle in my legs. But it doesn't bother me. I've got used to my body. I don't need to change anything. I'm happy in my own skin. ***What would you say to people who aren't happy in their own skin?*** Just try to look the best you can with what you've got. Take care of yourself and eat well. I start the day with... do you want to hear this? ***Go for it!*** Vinegar – a special kind of ecological vinegar. Two spoons in a glass. Add half a spoon of turmeric and cumin and then a small amount of powdered ginger. On top of that, half a lemon squeezed, black pepper and fizzy water. Then you drink it. I love it. It's kind of spicy.

After that, I have chopped fruit. I peel everything. I never eat peel. Kiwi, pineapple, mango, banana, green apple, green grapes. ***Do you peel your grapes?*** I do. Where the stem is, you just stick a nail in there and pull the skin down. I only do about four at a time but it's something I do regularly. And what you do regularly is important. You need a routine, if you're busy person.

I also have a drink for the bones because I've got a little bit of osteoporosis. It comes in a powder. I even brought some of the powder on the plane with me here, enough for three days.



Do you remember your first kiss?

I'm 83, you know! It's a long way back. It must not have had a big impact on me, I guess, because I honestly don't remember. And it's not because I've had so many. I know that's the next thought that comes to mind!

Who was your first best friend?

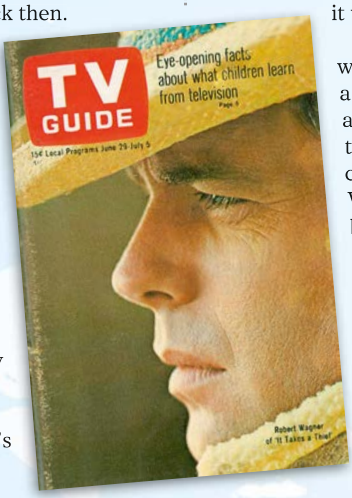
I met one of my best friends at St James's Secretarial College. What happened was, I wanted to be an actress but my mother and my father agreed that I should have something to fall back on if it didn't work, so they wanted me to go to St James's first to learn secretarial. I couldn't see it at the time, but it's been invaluable because I've always been able to use it in between different things. But the best friend that I can think of is a lady called →

Above: On the Shepperton backlot of *Daleks' Invasion Earth 2150 A.D.*

Left inset: A book that Jill finds inspirational – *God Calling* by AJ Russell.

Below: Jill enjoys a few peeled grapes at breakfast.

→ Anne. We met in college and were absolutely inseparable. We would always walk down to South Kensington station, where there was a little place called Joe Lyons, and have lunch together. We did that every day for two years. Then we had our 21st birthdays together – our birthdays were only ten days apart. We both got diplomas from St James's. Annie was the fastest typist and I was the fastest shorthand writer. And then we went our separate ways. Annie got a marvellous job with Elizabeth Arden and was the secretary with them in America for a long time. Of course, we lost touch. You couldn't contact people in the same way back then.


TV GUIDE
Eye-opening facts about what children learn from television
35¢ Local Programs June 29-July 5
Robert Wagner of 'It Takes a Thief'

I became an actress in London. That was quite a long spell. And then in 1968 I also went to America. I did two films there, at Universal Studios. One was called *The Sunshine Patriot*, with Cliff Robertson and Dina Merrill. It was on the front page of the *Financial Times* here because it was a spy thing, which was very current at the time. It was a very interesting film. I played Wilfrid Hyde-White's secretary in that. Another series I did was *It Takes a Thief*, with Robert Wagner. Again, playing a secretary. ***Art imitating life.*** Yes, exactly – funny, isn't it? They knew I could do it, so they played the safe game.

Anyway, I was doing that while Annie was with Elizabeth Arden. Long story short: in 1980, I went to Spain with Michelle, my daughter, and John, the American oil man I married. We went to Puerto Banus, which is a lovely port near Marbella. It's got a bit tacky now but it was lovely in those days. There was a school bus which came from San Pedro and brought my daughter home. The mums would all be in the corner pub having the happy hour while waiting for the school bus. One day, a little motorboat came into the harbour and out of it got two men and a lady. They walked up to the bar... and it was Annie! We hadn't seen each other for 20 years. We'd lost contact and I had no way to find her. We couldn't believe it. We just started talking and carried on like it was yesterday.

From that point onwards we kept in touch. She had a house in Spain not so far away. Our children grew up together and became very close. It was wonderful. We spent our 60th and 80th birthdays together. Only last week, Leo and I went to the memorial service for her. She never smoked a cigarette but she's just died of lung cancer. Annie was great. And without that encounter, I never would have seen her again. That's why I believe.

> **"I'd do some more television and filming if it comes along."**

What ambitions have you yet to fulfil?

I'd do some more television and filming if it comes along. I'd be lucky to go on with good health, which I really have, apart from a few odd aches and pains. I'm very lucky. I had breast cancer, so I've been through major operations twice, but totally recovered. I'd like to live much longer. I don't fancy big activities anymore. I don't have the stamina. But I still want to be with people. I *love* people. I love things like this event. I'm loving being in this interview with you.

I love to love, and I now have the love of my life, who I looked for for many years. We're going to have our silver wedding anniversary soon. ***Congratulations!*** Thank you. Leo's wonderful. He has three children and eight grandchildren. They're all great, lovely people. He's Finnish, so I've been all over Finland. It's a full life.

What items do you always carry with you?

Do you mean like a handbag? It depends where you're going as to what you'd put in it. Here you are, I'll show you. ***Some lovely sunglasses.*** Yes, I just got them. My eyesight's going a bit. Here's my book on a memory stick. ***Have you finished writing your book?*** Yes, it's finished now. It's been going on since 2012 but we're talking to publishers now. I've been working quite hard on this. It's been frustrating at times. I'm not computer-capable, that's the trouble. But I've had help and we're getting there. The book's my whole life story, really. There's an expression someone said to me recently: I have an absolutely splendid future behind me. I like that. **DWM**

DALEK-
PLANET SKARO

Top inset: Louise (Jill Curzon), Dr Who and Susan (Roberta Tovey) wave farewell at the end of *Daleks' Invasion Earth 2150 A.D.* Photo © Studiocanal.

Above inset: Jill was in the Robert Wagner-starring series *It Takes a Thief* (1968-70) – which featured on the front of this 1968 issue of *TV Guide*.

Right: Reacquainted with a Dalek at The Capitol event in Crawley.

New Jill Curzon photos © Emily Cook.

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DIRECT ACTION

ANTHONY WAYE's career as an assistant director took him from the studio mail room to a galaxy far, far away… via two encounters with Dr Who and the Daleks. **PAUL KIRKLEY** meets him.

For a man who never had any ambitions to work in the movies – as we'll discover, it was all an accident of geography – Anthony Waye has been a key player in some of the most celebrated films of the past 50 years.

As an assistant director and producer, he's worked on everything from war classics (*Where Eagles Dare*, 1968) to fantasy epics (*Clash of the Titans*, 1981) and award-winning prestige dramas (*The Elephant Man*, 1980) – not to mention a dozen James Bond films. He's been the right-hand man to directors including David Lynch, Nicolas Roeg and Stanley Kubrick, and in 1976 was hired as assistant director on "some space film" (as it was sold to him) called *Star Wars*.

So Anthony was as surprised as anyone to learn that, out of over 70 films made over the course of an illustrious career spanning more than half a century, it's a pair of fun school-holiday films made at Shepperton Studios in the mid-1960s that are blazing back onto the big screen this summer, in shiny new 4K restorations.

"I never imagined these films would be back in cinemas," says Anthony, who served as assistant director to Gordon Flemyng on 1965's *Dr. Who and the Daleks* and its 1966 sequel, *Daleks' Invasion Earth 2150 A.D.* "The Daleks were big, big news at that time – hence they rushed these two films out. They were fun to work on, as life was back then. We had a lot of laughs. But they were very quick jobs – around seven weeks each, if I remember.

"I watched both films last week, actually," Anthony – now a sprightly 84 – tells **Doctor Who Magazine** over Zoom. "Because I couldn't remember a damn thing about them, and I was worried I was going to be very disappointing to you."

"GORDON WAS A GOOD DIRECTOR; HE KNEW WHAT HE WANTED."

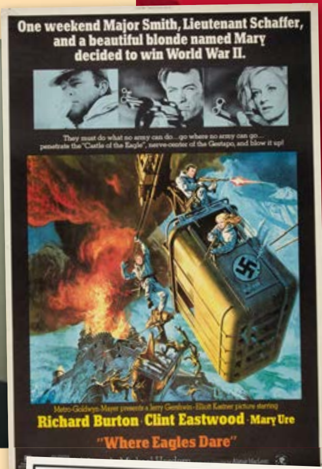
Well, it *was* nearly 60 years ago. Dare we ask if he thought they stood up well – or at least demonstrated a certain innocent charm? "Erm... no," says Anthony, with an apologetic laugh. "When you look at them now, you realise they could have been much slicker, in the shooting and the editing. But, of course, they were very tight budgets and very tight shoots. We were quite restricted in what we could do. I don't know what the budgets were, but they were very cheap."

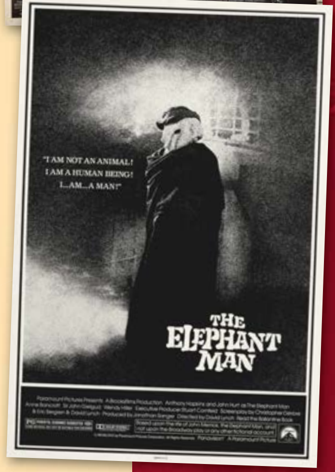
They were certainly modest by Hollywood standards – and when you're working with slim budgets and schedules, it's the assistant director (referred to in the industry as the 'first AD') who's at the sharp end.

"Generally, the first assistant schedules the film, and the budget is based on that schedule," explains Anthony. "Then you have to try to hold the director and the crew to it every day. You run the whole shooting unit – you basically never move from beside the camera – and everybody comes to you with their problems, which you have to try to solve in order to keep the shoot going. Occasionally that means jumping on crew members a little bit – and very often the director, when they get carried away. As dear old Gordon did..."

In what ways did he get carried away? "Directors often get over-ambitious," says Anthony. "They come in with grand ideas, and it's your job to say, 'That's great. I'll do what I can, but we can't accomplish all that in the day.' In those days, you didn't go over time. Now you do 12-hour days, but back then we were still in the throes of unions, and it was very strict – you did 8.30 until six o'clock."

An extra headache came in the form of – with all due respect to Peter Cushing's Dr Who – the stars of the show.


One weekend Major Smith, Lieutenant Schaffer, and a beautiful blonde named Mary decided to win World War II.
Richard Burton Clint Eastwood Mary Ure
"Where Eagles Dare"


"I AM NOT AN ANIMAL! I AM A HUMAN BEING! I...AM...A MAN!"
THE ELEPHANT MAN

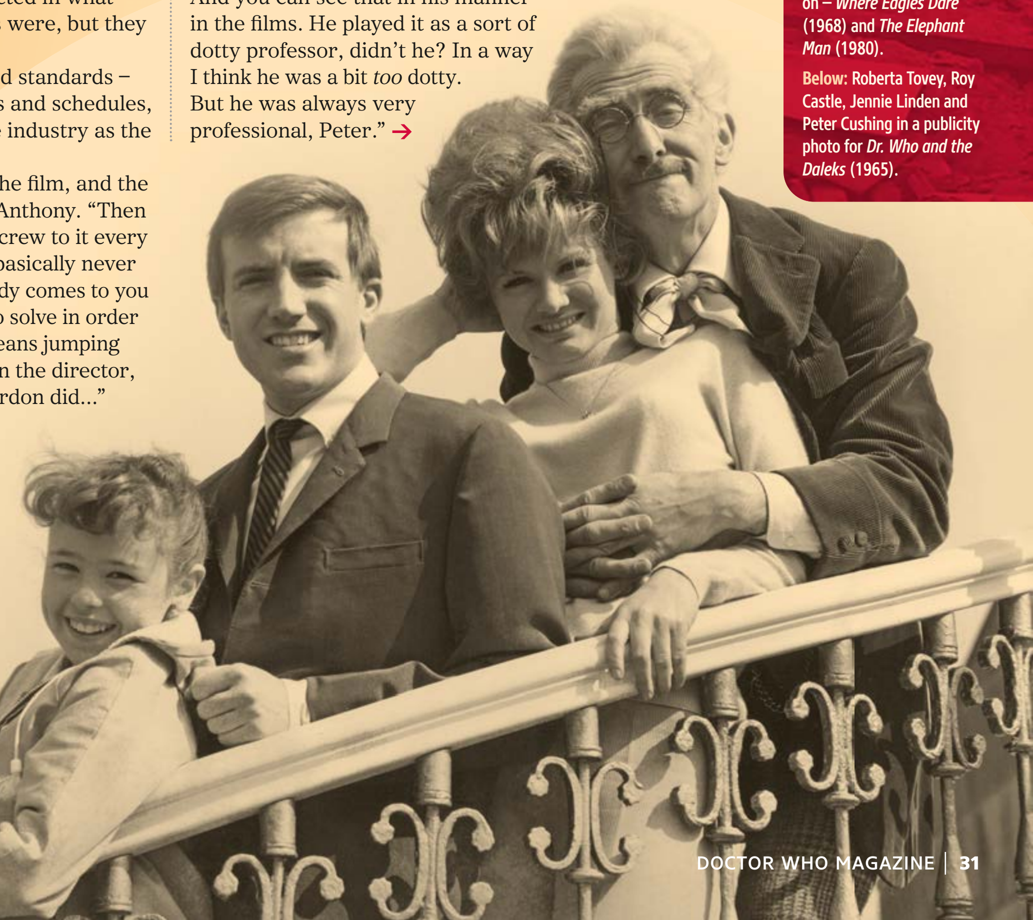
"Moving the Daleks round was not easy," says Anthony. "You always had to have a flat surface for them to operate on. But the sets were designed for that purpose, and the boys inside the Daleks were very good; they knew what they were doing."

As Anthony has noted, Britain was in the grip of fully-fledged Dalekmania at the time. What was it like getting up close to those then-ubiquitous monsters – so close he could feel their fire? "I was too busy at the time to watch *Doctor Who*, and my daughters weren't interested," he says. "So while I knew they had this appeal..." He tails off, which we think is Anthony's polite way of indicating he wasn't all that bothered.

He *was* impressed by Gordon Flemyng, though. "Gordon and I struck up a good relationship – I did three films with him," says Anthony. "He was a good director; he knew what he wanted. But we were restricted by time. We'd love to have gone on a couple more weeks, maybe."

What are Anthony's memories of working with Peter Cushing? "Peter was a very gentle person – very, very quiet," he says. "I did four or five films with him, and he was extremely pleasant, if a bit fiddly."

Fiddly how? "Well, he was a perfectionist, in a way. And you can see that in his manner in the films. He played it as a sort of dotty professor, didn't he? In a way I think he was a bit *too* dotty. But he was always very professional, Peter." →



Opposite page: Bernard Cribbins (as Tom Campbell), assistant director Anthony Waye and director Gordon Flemyng on one of the 'flying saucer' sets for *Daleks' Invasion Earth 2150 A.D.* (1966).

Top left: "I never imagined these films would be back in cinemas," says Anthony.

Above: Posters for two of the many prestigious films Anthony worked on – *Where Eagles Dare* (1968) and *The Elephant Man* (1980).

Below: Roberta Tovey, Roy Castle, Jennie Linden and Peter Cushing in a publicity photo for *Dr. Who and the Daleks* (1965).

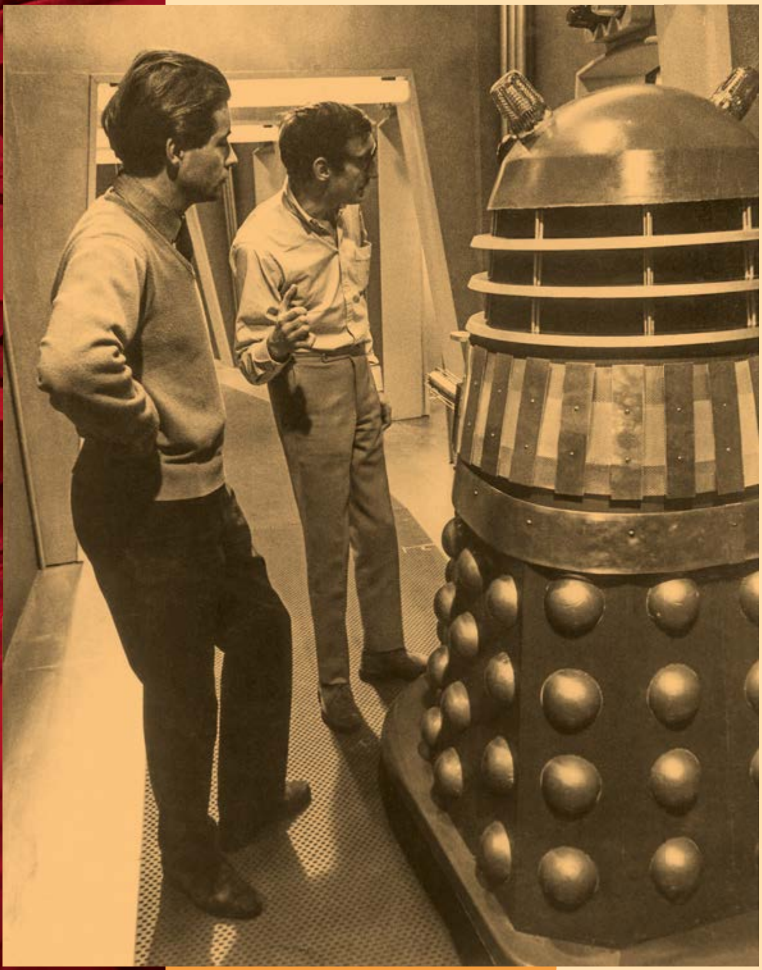
DIRECT ACTION

Right: A Dalek lies destroyed at the bottom of the spaceship's ramp in *Daleks' Invasion Earth 2150 A.D.*

Below: Anthony and Gordon Flemyng during the production of *2150 A.D.*

→ All the cast members were "very disciplined", recalls Anthony, from industry pros like Roy Castle and Bernard Cribbins to 11-year-old Roberta Tovey, who played Dr Who's granddaughter Susan. "Even in those days, there were regulations about how long you could have children on set," says Anthony. "They had to have a certain amount of education, so you had to schedule your day's work to encompass that. But Roberta was very competent."

Both films were made at Shepperton Studios in Surrey – a thriving production hub that in 1965-66 also played host to the likes of *The Spy Who Came in from the Cold* and *Georgy Girl*. "The whole industry – like the world – was much more fun in those days," says Anthony, a touch wistfully. "You knew everyone else on the other crews; you'd meet and chat in the bars. That doesn't happen now, because the hours are too long… and the bars probably don't exist anymore!"



"THE WHOLE INDUSTRY – LIKE THE WORLD – WAS MUCH MORE FUN IN THOSE DAYS."

While the films themselves offer no shortage of colourful Saturday matinée thrills, the most dramatic off-screen incident occurred while shooting the second movie. "There was a scene where a stuntman called Eddie Powell had to run up onto a ruined building, where he got blasted and fell to the ground through an awning," recalls Anthony. "But he broke his ankle in the fall, so we sent him off to the local hospital, got him patched up – and then brought him back on-set later that day to do his close-up."

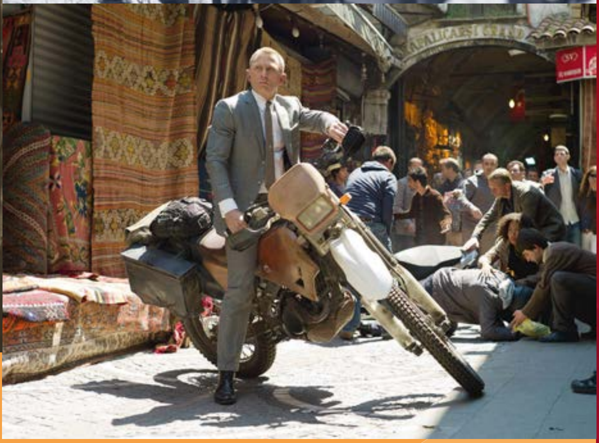
The show must go on… "Absolutely," says Anthony. "They were tough boys in those days."

According to *Who* lore, the Dalek that explodes after being pushed down the spaceship ramp in that film – allegedly with the operator still inside – was also somewhat more incendiary than planned. But Anthony is sure he'd remember such a dramatic breach of health and safety. "I think someone's memory may have enhanced that," he suggests.

Before wrangling Daleks around Shepperton, Anthony had learned his trade at another iconic British film studio. In fact, he says, he only got into the business in the first place because his parents bought a house near Pinewood.

"When I left school, I worked as an apprentice for Citroën cars, then on a farm. It was my father who suggested I write to Pinewood, and eventually I got a letter saying there was a vacancy in the mail room. So I cycled off to Pinewood and started my career on three pounds, eight shillings and thruppence a week."

From the mail room, he worked his way up to runner, then third assistant, after which he left to do his National Service. "I spent two years chasing terrorists up and



Far left: Anthony and Gordon Flemyng confer in the woodland cottage featured in *2150 A.D.*

Left above: Director Stanley Kubrick on location for *Barry Lyndon* (1975). Photo © Hawk Films/Warner Bros.

Left below: Daniel Craig as James Bond in *Skyfall* (2012). This scene, and others shot in Turkey, were overseen by Anthony. Photo © Danjaq/MGM.

Below: Writer-director George Lucas with Anthony Daniels as C-3PO on location in Tunisia for *Star Wars* (1977). Photo © Lucasfilm/ Twentieth Century-Fox.

Photos from *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.* © Studiocanal.

down mountains in Cyprus," he recalls. "By the time I got back to Pinewood, I'd done helicopters, I'd done guns and explosives... I was quite experienced for a 21-year-old, so when I got made up to a first [AD] quite quickly, I found I was really suited to it."

From that point, Anthony never looked back. Though that didn't mean there wasn't the occasional bump in the road – like when he walked off the shoot of Stanley Kubrick's *Barry Lyndon* in 1974, in protest at the notoriously temperamental director's impossible demands. "He was a nightmare to work with," says Anthony. "At one point, he suddenly decided he wanted to move the shoot from Ireland to England, with ten days' notice. I had something like 200 crew and 50 horses coming over, and no money for hotels or anything like that. Eventually, I told him where to get off."

Making *Star Wars* with George Lucas proved equally fraught – but in 1980, Anthony began a long and happy association with the James Bond films when he signed on as assistant director for John Glen's *For Your Eyes Only*. "Co-ordinating those big stunts, and all those special effects – it was always great fun," he says.

Anthony worked with four 007s – "Pierce [Brosnan] was probably my favourite," he confides – and, early in his Bond career, moved "into the office" as a producer. But he remained a hands-on presence on set, and can still recall the exact moment he decided to call it a day. "I was out in Mexico with the flying unit for *Quantum of Solace* [2006]," he says. "I remember standing on a runway in the mountains in the freezing cold, watching the planes disappear, totally on my own, having been up since 5.30am. And I thought, 'What am I doing, at my age?' That's when I decided it was probably time to retire." Executive producer Barbara Broccoli did persuade him to return one last time, however – overseeing the Turkish shoot on 2012's *Skyfall*.

"It's been a wonderful life, no doubt about that," reflects Anthony. "There were fantastic moments and bad moments on every film, every day. There were a lot of laughs, and a few dramas. But on the whole, I've had a ball."

And even though they amounted to barely three months' work in a 50-year career, Anthony has fond memories of making those two Dalek movies at Shepperton. "I've still got my contract," he says, showing **DWM** the 57-year-old Aaru Productions paperwork detailing his engagement at a rate of £60 for each five-day week, commencing on 22 February 1965.

In June, almost 60 years on, Anthony will join Roberta Tovey, Jill Curzon – Dr Who's niece Louise in the second film – and Gordon Flemyng's son Jason at the BFI in London to launch the remastered movies. It will be the first time he's met Roberta and Jill since shooting on *Daleks' Invasion Earth 2150 A.D.* wrapped in the spring of 1966.

"I'm looking forward to it – Roberta was a child the last time I saw her!" says Anthony. "I think they're showing one film, then we'll have the Q&A, and then they'll show the other. Although," he adds with a conspiratorial grin, "I've told them I might skip the second one." **DWM**

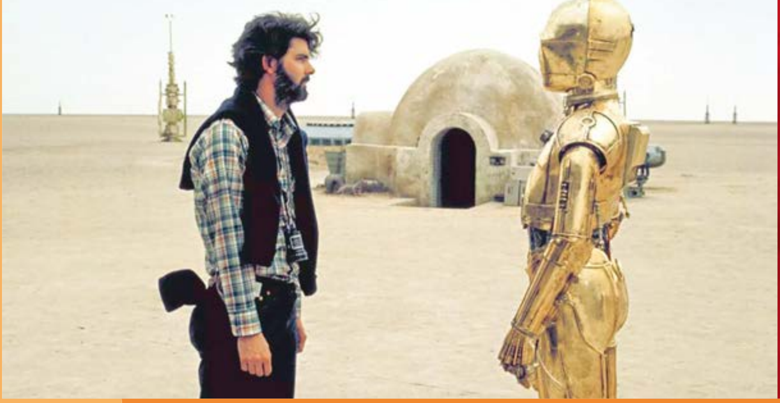
A DESERT FAR, FAR AWAY...

"I'd just got back from a holiday with my wife when I got a call from [production manager] Bruce Sharman, asking if I was available to come and do some space film," recalls Anthony of his induction into cinema's most fabled sci-fi saga.

By the following week, he was in Tunisia, working as George Lucas' assistant director on the notoriously troubled *Star Wars* shoot. "The whole film was a nightmare," he says, shaking his head. "George and [producer] Gary Kurtz were very inexperienced. When I arrived in Tunisia, it was total chaos. The weather was either baking hot or really cold, the hotels were filthy, you were out in the desert, in the days before mobile phones, so communication was really difficult... It was a very unpleasant picture to make.

"Everybody on the crew thought the film was a load of rubbish," he admits. "We hadn't seen any of the special effects, so when we went to watch it at the Odeon in Leicester Square, we were amazed. When the spaceship came over the top in the opening shot, everyone stood up and cheered."

Was it at that moment Anthony realised he'd been part of a film that would change the future of cinema? Not quite. "I still think it's pretty rubbishy," he says, laughing. "But people just went mad for it."



Hebe, Monsters...

BAFTA-nominated **RUTH MADELEY** speaks to **SIMON GUERRIER** about playing marine biologist turned TARDIS traveller Hebe Harrison.

The Sixth Doctor's latest Big Finish audio associate is marine biologist Dr Hebe (pronounced 'Hee-bee') Harrison, whom we first encounter on an abandoned oil rig in the North Sea. When her colleagues disappear, Hebe investigates... leading her to meet the Doctor and Mel, and begin a new life as a time-and-space adventurer.

"Hebe is great," enthuses actress Ruth Madeley. We don't want to spoil these audio stories, but what can she tell us about her character? "Hebe is a wheelchair user," says Ruth. "She's fierce and feisty, she's a really good friend – but she's also vulnerable in some ways. It's been really exciting to explore all her different dimensions."

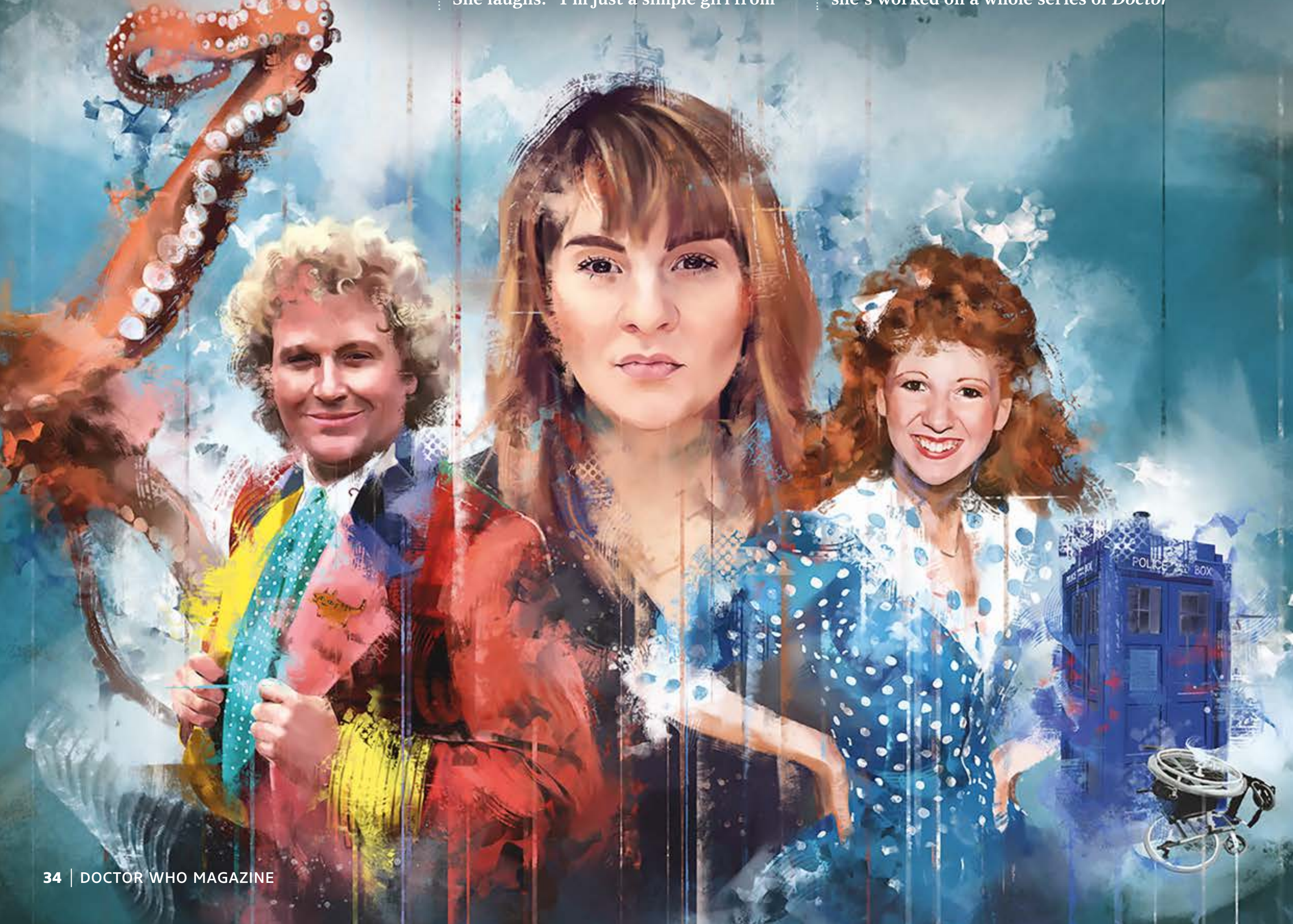
How similar is the character to Ruth? She laughs. "I'm just a simple girl from Bolton and, though I'm using my own accent in this, I don't often use the same words as a marine biologist. I was terrified to begin with, as it can be quite hard playing someone so intelligent who knows this complex vocabulary. But it's not been too bad – and the other guys in the cast had it worse!

"I'm not very technologically minded," she adds. "So it's been... *interesting* to record this."

The Sixth Doctor Adventures: Water Worlds, the box set in which Hebe is introduced, was remote-recorded via Cleanfeed, with cast and director all calling in from their homes. "We each record ourselves too," says Ruth. "So as well as playing this character, I've been responsible for making sure every take is recorded, saved and sent over to Gerry [O'Riordan, the sound engineer] in the appropriate fashion. But nobody's called me to say I messed it up!"

This way of working was in part a response to the ongoing COVID pandemic. "I've been very lucky with work generally in the past two years," says Ruth. "Quite a few of the productions I've been part of have gone ahead, but everything has been quite stop-start. What's been nice with doing *Doctor Who* like this is we can just get on and do it by recording from home. So it's not had that inconsistency, and it's been something I can get my teeth into."

However, remote recording means she's worked on a whole series of *Doctor*



"With all the restrictions of lockdown, was there a better way to escape than with *Doctor Who*?"

Who adventures without ever meeting co-stars Colin Baker and Bonnie Langford in person. "Yes, that's very strange because we've now got this really cool bond between the three of us, a working relationship and what's going on with our characters, but I've never actually been in a room with them. I think that bond just says a lot about them both and how welcome they've made me. It was a real honour to be able to work with them, and I got really excited when I was asked to join their gang and travel in the TARDIS."

How familiar was she with Colin and Bonnie's era of *Doctor Who* on TV? "I was going to say minimal, because I wasn't born when Colin was doing it, and I was a baby when Bonnie left. But I knew of them as this legendary duo in *Doctor Who*, and from other work they've both done. Once I knew I was doing this, I had a cheeky look at some of their episodes, but I didn't want to research it too much because I wanted that surprise of meeting them as a new character. That's what so nice about audio: you just listen to their voices, and the incredible way they can fill out a story in just the way they interact..." Is Ruth saying she's been transported, even as part of the cast? "Yes! With all the restrictions of lockdown, was there any better way to escape than with *Doctor Who*?"

Ruth may be familiar to **Doctor Who Magazine** readers for her role as Rosie Lyons in the acclaimed 2019 drama *Years and Years*, written by Russell T Davies – now returning as head writer and executive producer of *Doctor Who*. But this March, Big Finish released Russell's Sixth Doctor audio adventure *Mind of the Hodiac*, starring Colin and Bonnie (and Ruth's *Years and Years* co-star, T'Nia Miller). "God love him," says Ruth. "When Russell found out I was doing this, he straight away wished me the best and was really encouraging. That's lovely when you're about to start something so legendary and well known."

Did he give Ruth any advice on being a *Doctor Who* companion? "Oh no, I haven't had any pointers." Yet on *Years and Years*, Ruth gave pointers to Russell. Her character wasn't originally written as a wheelchair user; after Ruth's amazing audition, writer and actor worked together to reshape the part. Has she had much input of that kind with Hebe? Again, Ruth laughs.

"I've not had to say a damn thing! The producer, Jacqueline [Rayner], and the whole team have been really welcoming when anyone's had notes or thoughts on things. But with Hebe in a wheelchair, I honestly, hand-on-heart, have not felt the need to say anything. They've absolutely nailed it with this character and the way she moves in the world – and all the other worlds that she ends up. I don't think that's happened on any other production I've worked on, and I'm very grateful to the team. Oh, I've had a cracking time!" **DWM**

Opposite page: Claudia Gironi's cover art for the new full-cast audio *The Sixth Doctor Adventures: Water Worlds*.

Above left: Bonnie Langford as Mel and Colin Baker as the Doctor *in The Trial of a Time Lord* (1986).

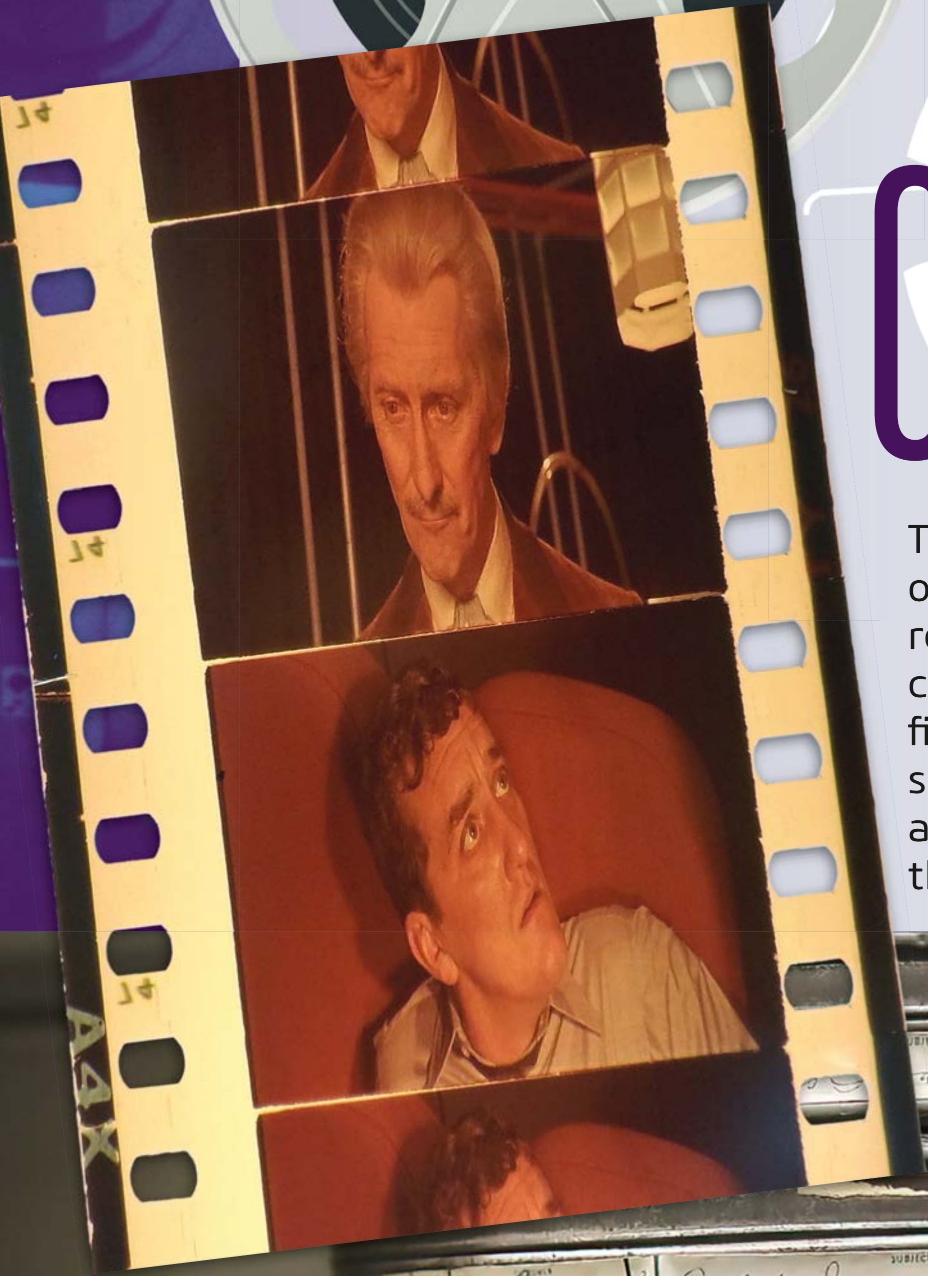
Above right: Ruth Madeley plays new companion Dr Hebe Harrison. Photo © Joanne Warren.

Below: Ruth as Rosie Lyons in Russell T Davies' *Years and Years* (2019).

The Sixth Doctor Adventures: Water Worlds is available from *bigfinish.com* priced £19.99 (CD plus digital) or £16.99 (digital only).

True Colours

The new 4K restorations of the Dalek movies have returned to the original camera negatives for the first time. **PAUL HAYES** speaks to **ANTHONY BADGER** and **STEVE BEARMAN** about their painstaking work.



SUBJECT RELEASE (COLOR)
H. Reade
Daleks Invade the Earth

Above: Frames from an interpositive print of *Daleks' Invasion Earth 2150 A.D.* (1966) showing Dr Who (Peter Cushing) and Tom Campbell (Bernard Cribbins). Techniscope prints were projected using anamorphic lenses that 'flattened' the picture, restoring the widescreen aspect ratio the films were shot in.

Right: The film's negatives have been stored in cans that still bear its working title, *Daleks Invade the Earth*.

Most of Doctor Who is trapped in the moment it was created. It sounds like a storyline from the show itself, but it's all to do with how the TV series has traditionally been made.

Almost all of *Doctor Who*, from 1963 to the present day, has been shot on a video format, whether a great big reel of two-inch-wide analogue tape or a high-definition digital file. This means that the picture quality, in terms of the size and detail of the image, is frozen in time. For a handful of the earliest episodes, the way they were preserved means that the copies we have now are made up of fewer than 200 lines going across the screen; for more modern episodes, there are over a thousand such lines.

Think of it like an old digital photograph. You may have a whizzy app that can try to artificially sharpen it, but it will never have any more basic detail than when it was taken. A digital photo from 20 years ago will always have however many pixels it had then; trying to make it any bigger just makes it blocky and blurry.

But if, 20 years ago, you'd scanned in a traditional photograph, then you did the same thing today with a newer scanner, you'd now be able to get a much more detailed and higher-definition digital version due to the improvements in technology over those years. Even more so if you could go back to the earliest generation original source of the photo, the negative itself, and scan that in.

That's effectively what's been done with the new 4K restorations of the two 1960s Dalek films – '4K' because they have around 4,000 lines of resolution in these fresh digital copies. So, turning the timeline on its head much as the Doctor might, these 2022 versions, despite having been shot using an older form of technology, now have a higher-definition image than most current *Doctor Who* on television.

The painstaking work to make this happen has been undertaken by the specialist film restoration company Silver Salt. Anthony Badger, restoration supervisor for the project, points out that "This is the first time these films have been restored from the original negatives. Last time they used a second generation interpositive, but this time we've used the film that was actually in the cameras on the set."

The company had some insight into the previous high-definition restoration, as Silver Salt's Steve Bearman worked on that earlier version and again on this new 4K release. Steve is a colourist, which means he makes sure that the tone and colour of the image is right. What's it been like for him to revisit the Dalek films this time around? "I think it's easier," he says. "Because you know it inside out. It fell into place a lot quicker because I knew what I had to do; it was familiar."

So, how much of this is about returning the films to looking as good as they did when they were brand-new, →

Above left: Restoration supervisor Anthony Badger.

Above right: Colourist Steve Bearman.

Below left: A negative is passed through a scanning machine.

Below right: The UK Quad Crown poster for *Dr. Who and the Daleks* (1965) was designed by Eddie Paul and painted by Bill Wiggins.

> "This is the first time we've used the film that was actually in the cameras on set." ANTHONY BADGER

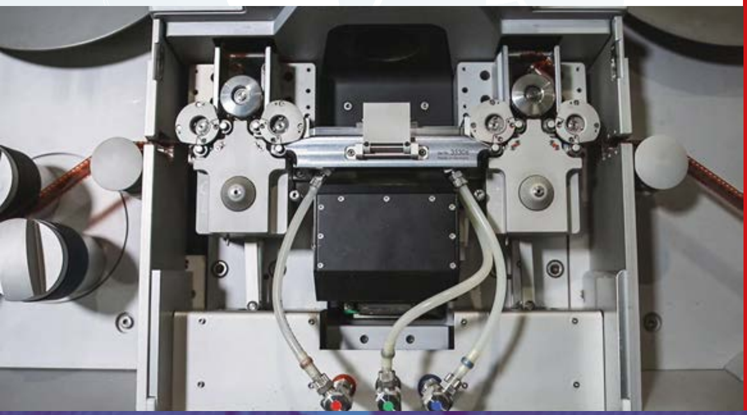
Past, Present and Future

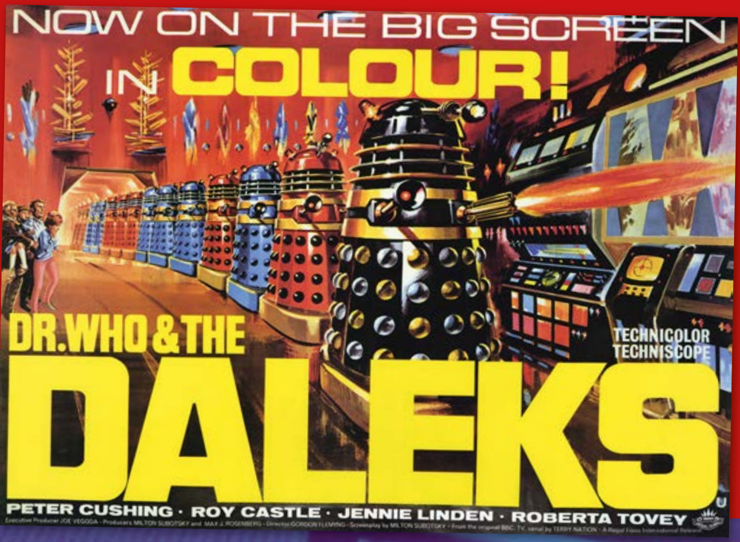
When cinema audiences went to see these films on their original releases, they would have seen a much higher definition image than the *Doctor Who* they watched on television at home. But just *how* high a definition would it have been compared to all the detail Silver Salt have been able to squeeze out of the negatives nearly 60 years later?

Anthony Badger reckons that, "In the cinema in the 1960s, you probably had about a quarter of the detail that was in the original negative, by the time it had been duplicated and the image had been blown up to a bigger size."

So if these films have now been restored to a resolution that surpasses even what original audiences would have seen, how much more can be done? Might future technical developments enable still higher-quality versions to be produced, or has the maximum amount of picture information that can be extracted from the negatives now been reached?

"Film is said to be generally the same sort of resolution as 4K," Steve Bearman explains. "So we're probably at a point where we're showing everything that can be shown. Although I wouldn't be surprised if we start getting asked for 8K restorations, if the market wants it."




NOW ON THE BIG SCREEN
IN COLOUR!
DR.WHO & THE
DALEKS
TECHNICOLOR
TECHNISCOPE
PETER CUSHING · ROY CASTLE · JENNIE LINDEN · ROBERTA TOVEY

Above left and right: Anthony working on a frame from *Dr. Who and the Daleks*, using software that uses infrared technology to detect dirt and other damage. The frame shows Alydon (Barrie Ingham).

Below: The UK Quad Crown poster for *Daleks' Invasion Earth 2150 A.D.* (1966) was another collaboration between designer Eddie Paul and illustrator Bill Wiggins.

Bottom: High drama towards the end of the second movie, just after Dr Who has ordered the Robomen to attack the Daleks...

→ and how much is a step beyond that? Where is the line between restoration and improvement? "It's definitely a fine balance," Steve admits, "because the tools are so powerful now you can really push it. I think that's where doing research beforehand really helps; not trying to reinvent the wheel but just trying to replicate exactly what was there before."

But there must be a temptation to tweak things? "There are certain times where you might think, 'Well, actually, that scene hasn't been balanced very well.' If I feel like a particular shot wasn't balanced properly in the first place, then I'll just fix it so that the scene as a whole runs smoothly. But you have to be gentle with it. You could really play with a film and change it massively, but ultimately we're producing a version that still feels like the original."

Colour is hugely important to these films, and was a big selling point on their original release. It was the first time that *Doctor Who* had ever been seen in anything other than black and white, and Steve feels that the colour choices made at the time respond well to this kind of restoration. "The films have got a really lovely colour palette, and they're films that lend themselves to this because of the strong greens and pinks and reds. It really works. There are some films where you end up having to bring things back down because it doesn't quite fit that extra range of colours. But *Doctor Who* was just perfect for it, really."

Returning to the original camera negatives brought some surprises. One of these was an unpleasant one – and the reason, Anthony thinks, why the previous restorations didn't go back so far. "The first film, especially, was very significantly scratched," he explains. "What we refer to as 'tramlining' – white lines that go through the image. The films are split into 20-minute chunks as separate reels, and the second film only had some minor scratching. But the first film had significant tramlining throughout the first two reels, which we managed to mainly fix digitally. Reels three and four, however, were really quite bad. But [distributor]

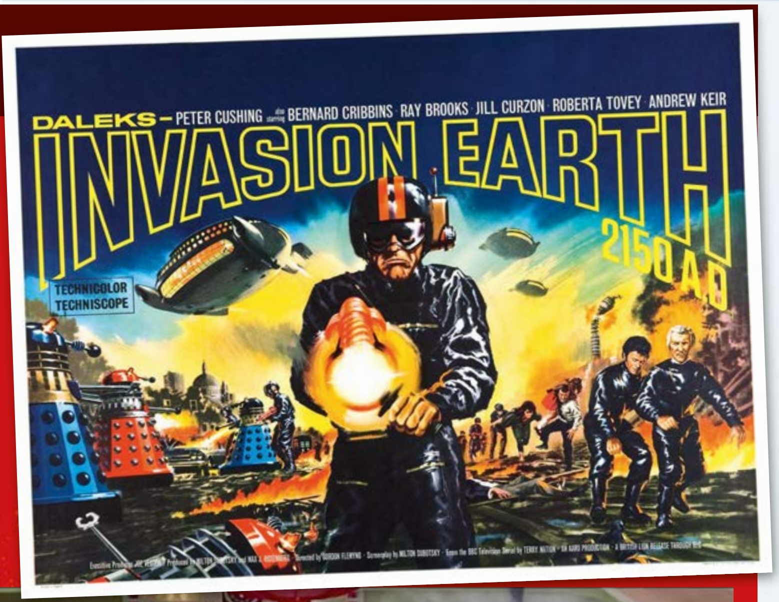
Projection of the Daleks

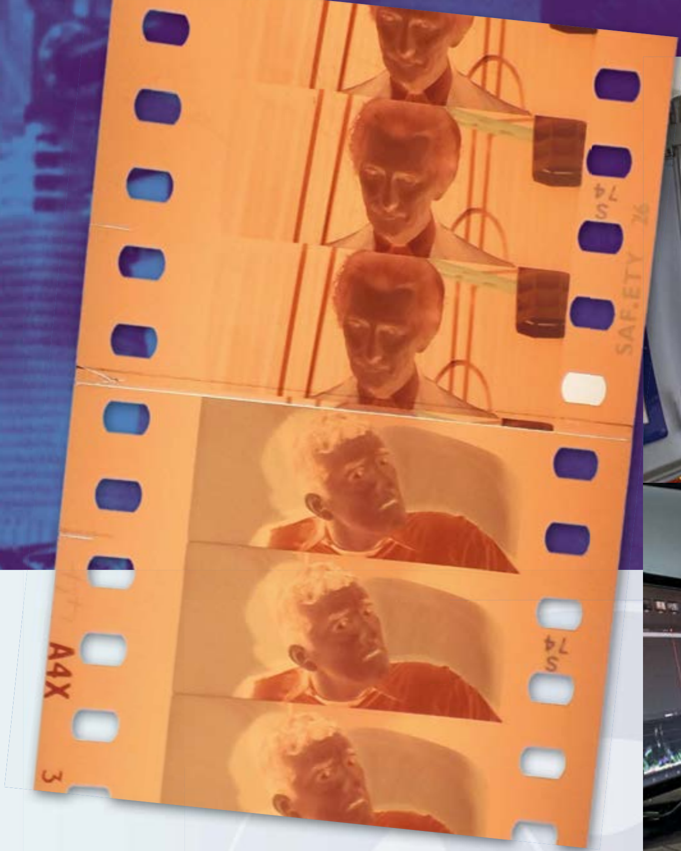
Cinemagoers watching the 4K restorations on the big screen can be certain they won't be as unfortunate as the audience that gathered to watch the second Daleks movie at the Embassy Cinema in Chesham on the evening of Friday 26 August 1966. As the *Buckinghamshire Examiner* reported one week later: "history was made when during the current showing of 'Invasion Earth 2150 AD' [sic] the Daleks apparently scored a victory.

"As Dr Who was being dragged towards the Dalek Leader" – ie, towards the end of the film, around when Dr Who commands the Robomen to attack the Daleks – "the order was given 'Exterminate him' and precisely on this command not only Dr Who but the film disappeared smartly from the screen, leaving the audience in total darkness with only Dalek soundtrack to keep them company." Electric arcs in the projector were at fault, apparently: "After the performance patrons were offered complimentary tickets by the chief projectionist should they wish to find out how [the] 21st century villainy was defeated."

But no wonder that audience was particularly worried: Chesham is one of the towns that Dr Who and David pass through en route to the Daleks' Bedfordshire mine!

ALAN BARNES





> “The first film, especially, was very significantly scratched.” ANTHONY BADGER

Studiocanal were willing to go with a more expensive option for scanning those reels, where you can immerse the film in a fluid that has the same refractive index as the film itself. So as these scratches were only on the surface of the film, immersing it in this liquid made the scratches vanish!”

Another unexpected discovery thrown up by the negatives meant Anthony and his team were able to recreate certain edits from the bottom up, without the loss of quality that would have originally been present. “What surprised me is that, because we were dealing with the first-generation original negative, it doesn’t have any of the dissolves put in it,” he explains. “So we had to put those in. The dematerialisation of the TARDIS, certainly in the second film, is actually just a straight dissolve between the two film elements, whereas I was expecting it to be some form of optical printer effect and cutting. So it’s quite nice that, in these new restorations, stuff like that is all first generation with no image loss.”

Given the number of times they have to watch these films during the restoration work, do Anthony and Steve still find them enjoyable?

“I think generally you can still enjoy it until you get a film that gives you a headache, and then you want to see the back of it!” says Steve. “But working in restoration introduces me to films that I wouldn’t necessarily have picked up on. We see some really interesting footage, so I think we’re quite lucky, really.”

“It’s always fun when you’re restoring it,” Anthony agrees, “because we tend to deal with the ‘open gate’ of the image before it gets cropped to its final form. So it’s fun to see things that were just outside of the frame in the finished version. In some shots, for instance, you’ll see where, at the bottom, they’ve laid plywood down for the Daleks to move along! It’s a fascinating insight into the world of film-making.”

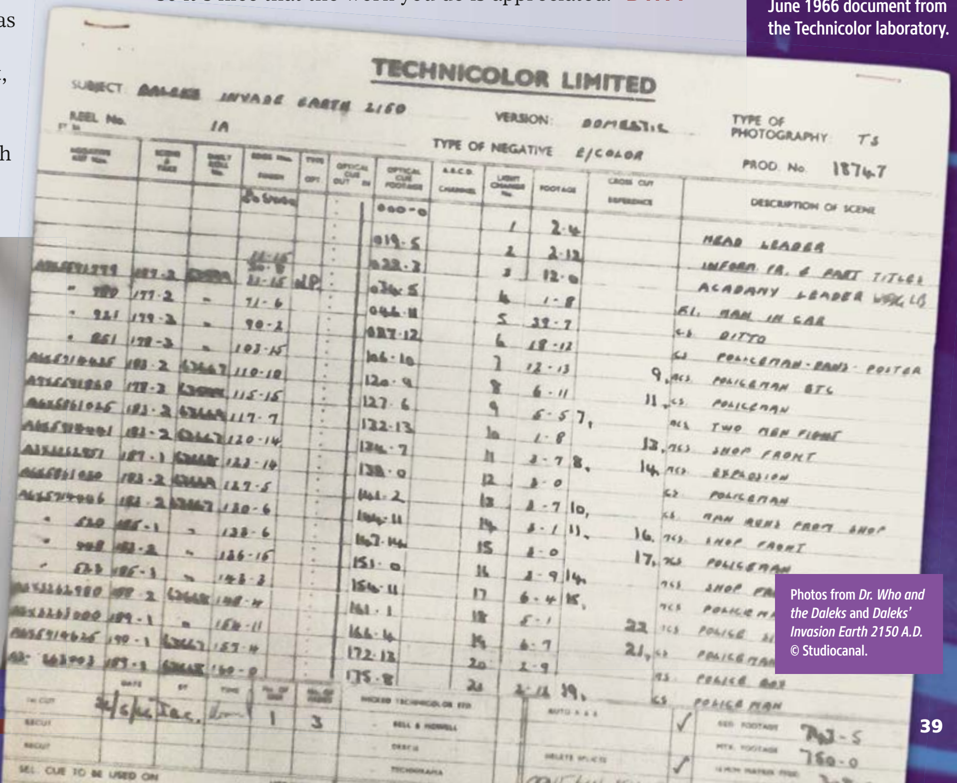
Steve is aware that the audience for these discs will probably apply a special scrutiny. “Because it’s *Doctor Who*,” he says, “you definitely feel a big responsibility to get it right. I was nervous before I got into it. But I think a lot of people are now more clued-up about restoration, so it’s nice that the work you do is appreciated.” **DWM**

Above left: Frames from the camera negative of *Daleks’ Invasion Earth 2150 A.D.*, corresponding to the scene that appears on page 36. This image illustrates that a Techniscope frame occupied just two perforations on a reel of 35mm film. It also shows the original editor’s cement splice between two shots.

Top right and below left: Scanning the original negative.

Above right: Steve at work on the colour grading.

Below right: For the restoration of the second film, Silver Salt have consulted original paperwork such as this June 1966 document from the Technicolor laboratory.



TECHNICOLOR LIMITED

SUBJECT DALEKS INVADE EARTH 2150

REEL No. 1A

VERSION: DOMESTIC

TYPE OF NEGATIVE E/COLOR

TYPE OF PHOTOGRAPHY TS

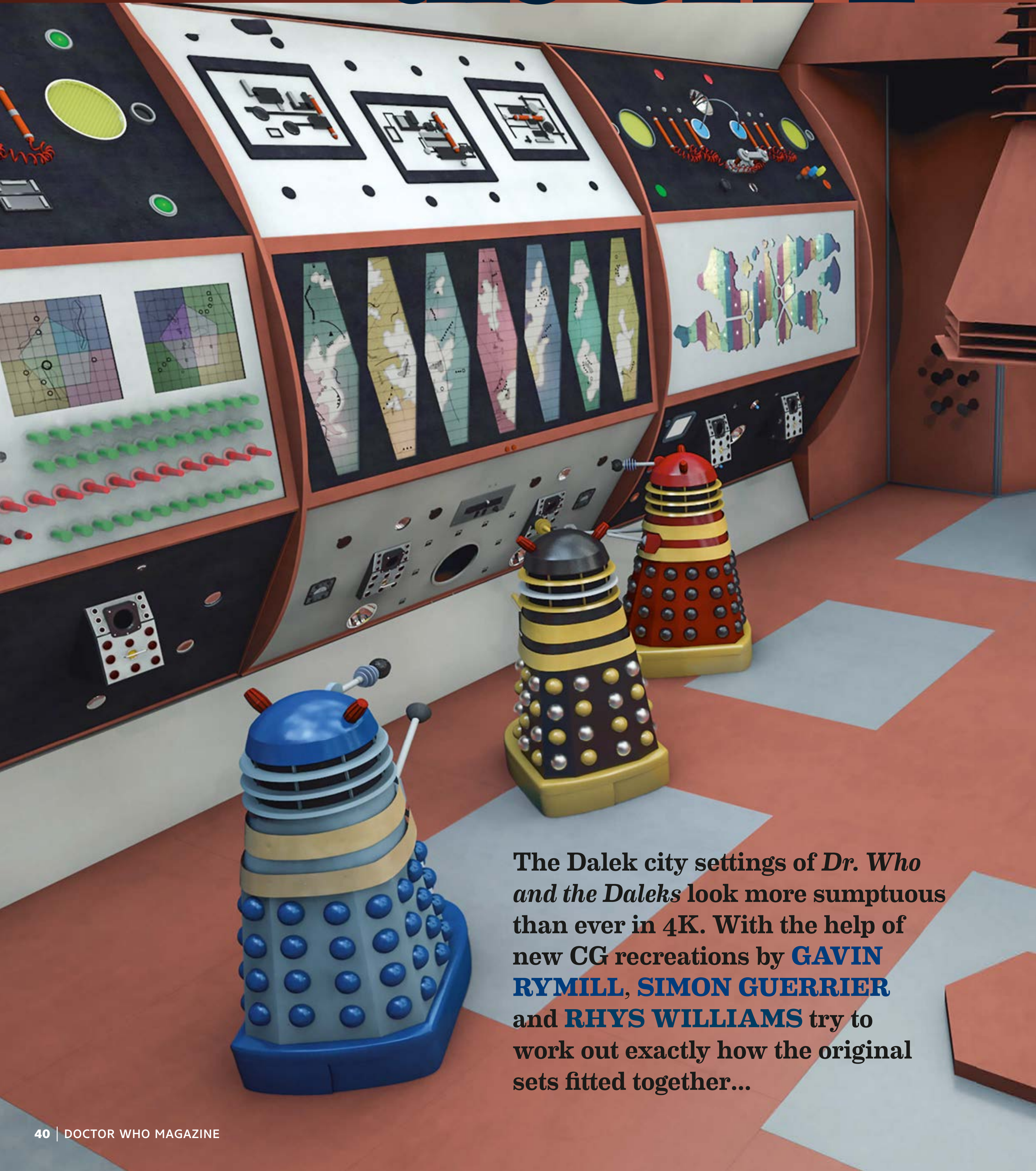
PROD. No. 18747

DESCRIPTION OF SCENE

HEAD LEADER
INFORM. FA. & PART TITLES
ACADAMY LEADER
MAN IN CAR
DITTO
POLICEMAN - BANDS - POSTER
POLICEMAN ETC
POLICEMAN
TWO MEN FIGHT
SHOP FRONT
EXPLOSION
POLICEMAN
MAN RUNS FROM SHOP
SHOP FRONT
POLICEMAN
POLICE BOX
POLICE MAN

Photos from *Dr. Who and the Daleks* and *Daleks’ Invasion Earth 2150 A.D.* © Studiocanal.

SETS and the CITY

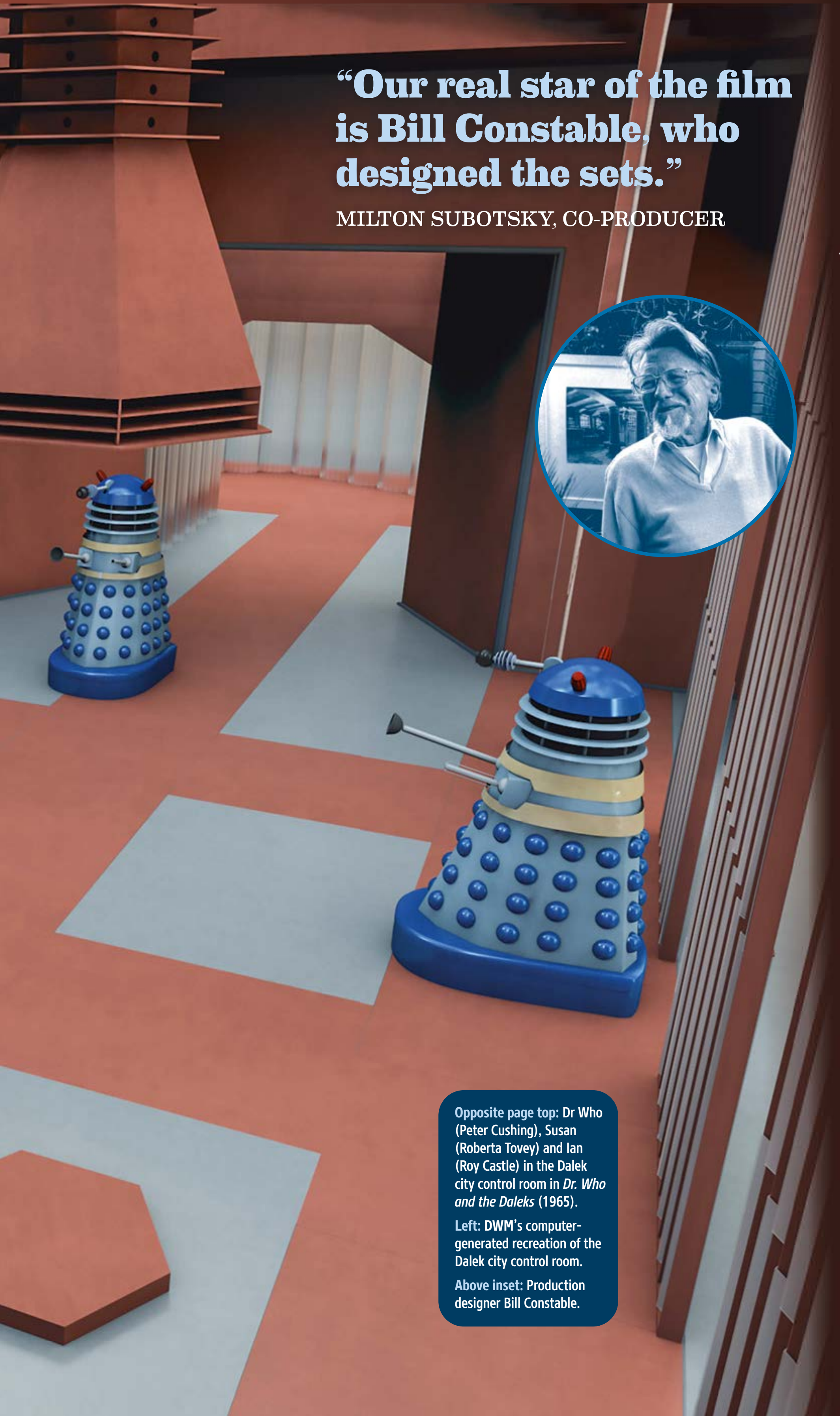


The Dalek city settings of *Dr. Who and the Daleks* look more sumptuous than ever in 4K. With the help of new CG recreations by **GAVIN RYMILL**, **SIMON GUERRIER** and **RHYS WILLIAMS** try to work out exactly how the original sets fitted together...

On 11 March 1965, trade magazine *Kinematograph Weekly* reported on the movie *Dr. Who and the Daleks*, which began filming the following day. Co-producer Milton Subotsky promised that his big-screen adaptation would "make full use of the colour, spectacle and action" of the medium. A month later he told the same publication that the film would be "different [from] and better" than the original TV version through "splendour. Our real star of the film is Bill Constable, who designed the sets."

The sets are certainly impressive, but understanding what Constable achieved isn't easy. When we scrutinise the design work of *Doctor Who* on TV, there's a wealth of documentary evidence to consult, such as scripts, floorplans, design drawings and behind-the-scenes photographs. Sadly, where the 1960s Dalek movies are concerned, very little material of this kind is known to have survived.

However, the movies themselves survive in glorious 35mm Techniscope colour, and the new 4K releases provide more detail and clarity than ever before. So what can we discover about Bill Constable's sets for the first Dalek movie? What clues have been hiding in plain sight all these years?



"Our real star of the film is Bill Constable, who designed the sets."

MILTON SUBOTSKY, CO-PRODUCER

Opposite page top: Dr Who (Peter Cushing), Susan (Roberta Tovey) and Ian (Roy Castle) in the Dalek city control room in *Dr. Who and the Daleks* (1965).

Left: **DWM**'s computer-generated recreation of the Dalek city control room.

Above inset: Production designer Bill Constable.

The film opens inside Dr Who's house, which exhibits two key hallmarks of Constable's work: economy and connectivity. The façade, interior and garden were a single, conjoined set. The rear lounge wall, complete with serving hatch, leads out to the garden – with the exterior of the hatch obscured by a tin bath. This suggests Constable re-used part of an existing set, which originally led to a kitchen rather than a garden.

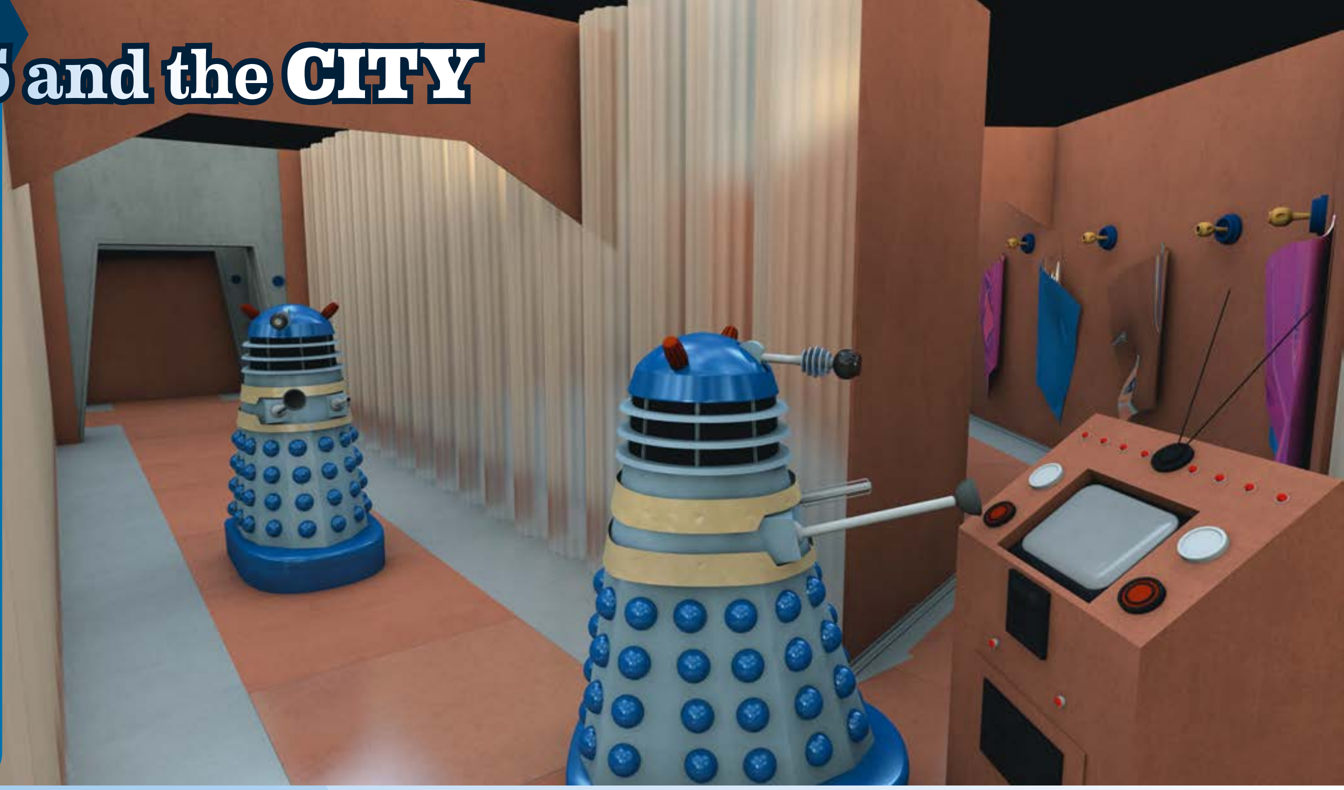
Scrutiny of the Skaro landscapes reveals similar ingenuity. The petrified jungle was deceptively small, a fact skilfully disguised through coloured lighting effects and re-dressing of jungle foliage for different scenes. About an hour into the film, a panning shot gives us a good sense of the jungle's full extent: the camera tracks Barbara, Ian and the Thals from the rocky slope of the Dalek city through sparsely dressed jungle and into swampland. Water pipes emerge from the swamp, running upwards along a cliff face that was extended on screen with two matte paintings. This cliff face was next to a short section of tunnel; they're seen together at the entrance. Star Jennie Linden recalled on a DVD commentary that the tunnel system re-used the same small set at different angles.

On screen, the Dalek city is a dizzying maze of rooms and corridors, its geography as unsettling as its appearance. But when we look more closely, we can see the same deft economy being used to produce a sense of opulence and scale.

The Dalek city was "probably the world's first plastic set", boasted Subotsky to the press at the time. "It's all plastic, but it looks metallic." Most of the city's corridors are indeed walled with corrugated sheets of orange-tinted, transparent plastic. These seem to be sections of lightweight roof insulation, a cheap and plentiful material, each one bent to form a half-cylinder. The corrugated profile allows them to stand on end with minimal support. Where two pillars overlap, the faint colouring is doubled, producing a pattern of thick vertical stripes. Behind these walls, strange metallic structures whirl and reflect light, suggesting more depth and complexity.

Other corridors, rooms and exterior walls were likely constructed from hardboard which was surfaced with paper, sections of which visibly overlap on screen. These sections of paper were painted mainly in tones of copper or silver – highly conductive metals, fitting the script. It's a 'metal' city made from wood and plastic. But with these building blocks, how did it all fit together? →

SETS and the CITY



Right: DWM's CG recreation of one of the city corridors – with its copper-coloured path and corrugated walls.

Bottom: By a process of deduction, we arrived at this 'best guess' of how the corridor sets fitted together.

Below right: Another angle on the corridor recreation above.

1. Square routes

The copper-coloured path running centrally down each room and corridor helps us precisely calculate the structure of the Dalek city. Close inspection reveals that these paths are composed of individual square 'tiles' of hardboard. Longer tiles are used for the surrounding silver-coloured floor, suggesting the square pattern was a deliberate design choice. Hardboard was often supplied at a standard size of eight by four feet, which was likely cut in half to create copper floor tiles of four feet square. Our CGI comparison, using a 3D Dalek model scaled to the correct dimensions, reveals a good match for what's seen in the film.

By counting the number of copper squares along each room and corridor, we can begin to construct an accurate model of the city. Film grain can obscure where one tile meets another, but with a process known as image stacking we can extract finer detail from a sequence of frames. This technique is commonly used in astrophotography to reduce 'noise' in pictures of the night sky.

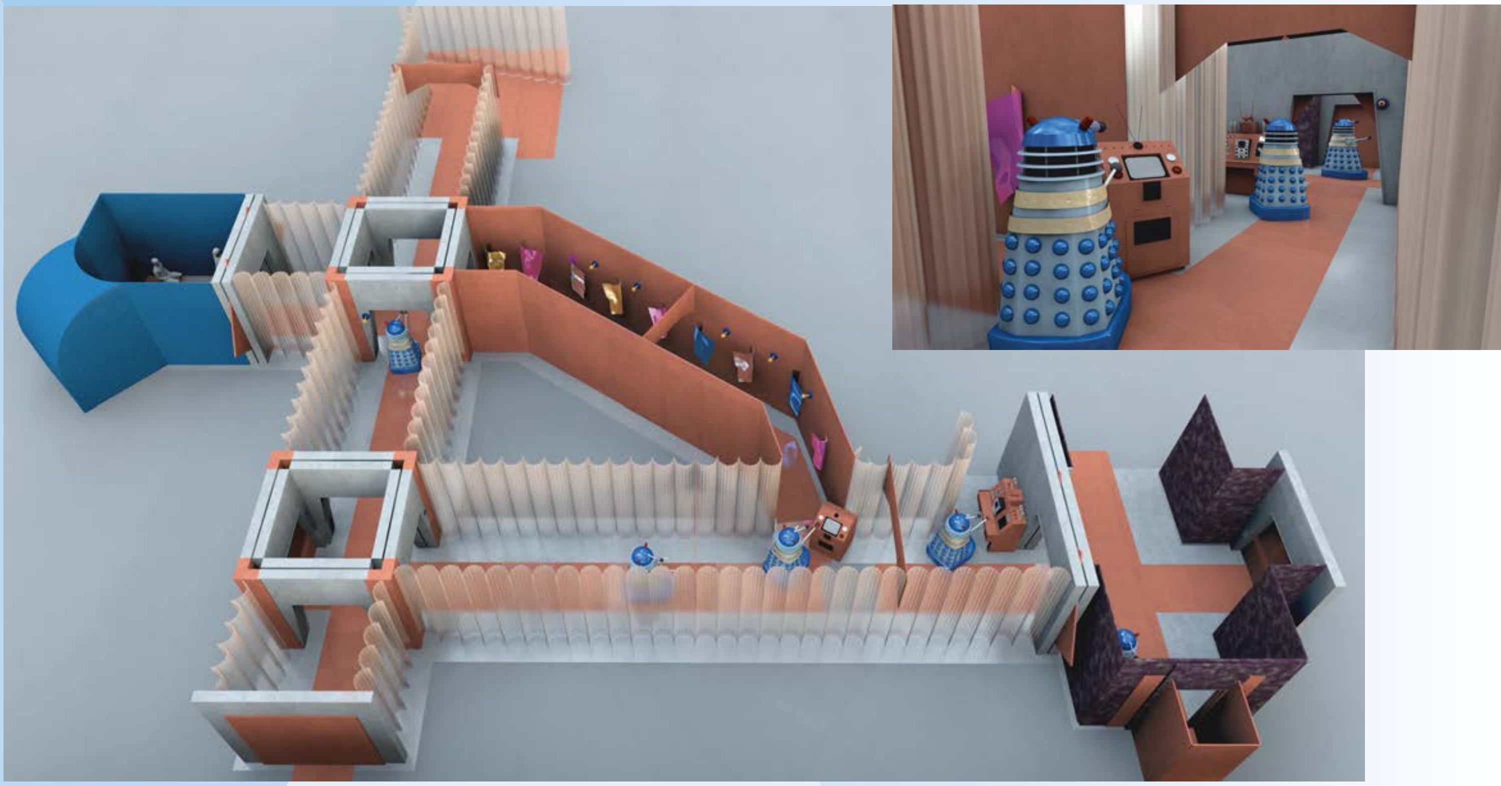
The dimensions of our final model suggest that the city interiors – corridors, control room and lift – fitted neatly onto Shepperton Studios' A Stage, with perhaps a little room to spare.

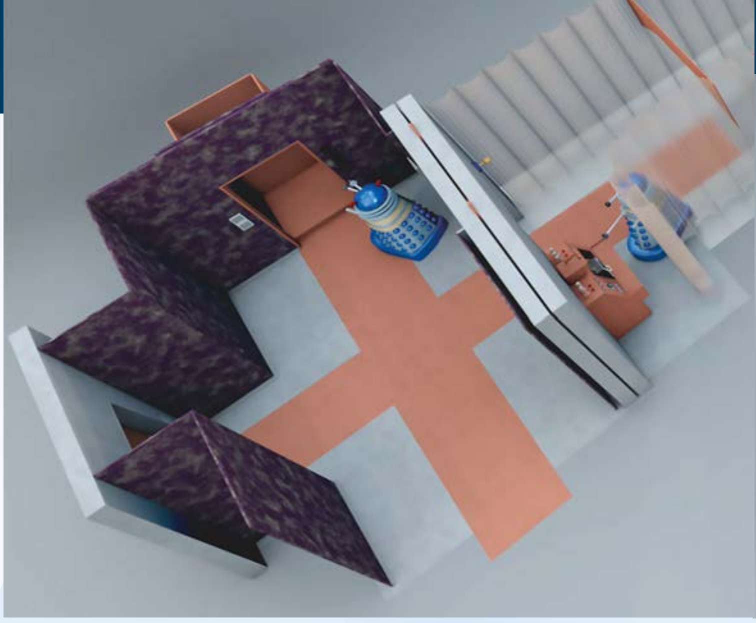
2. Maze runners

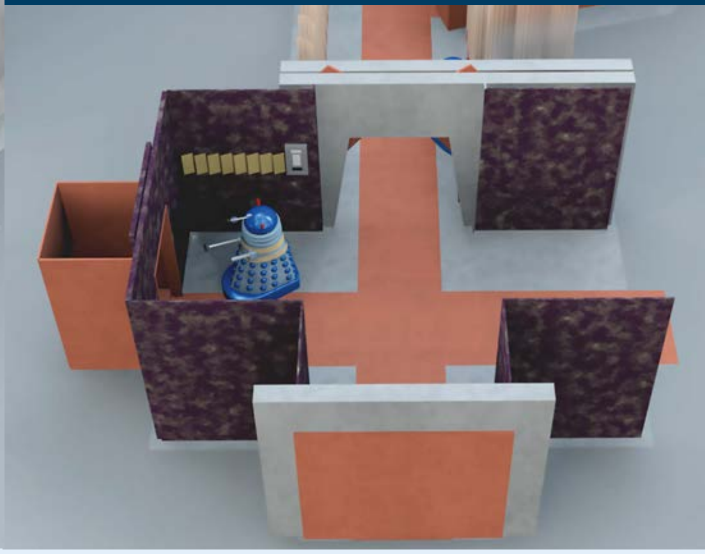
Despite the filmmakers' laudable efforts to obscure the true geometry of the interior sets, there remain enough clues for us to map the majority of the layout. A main corridor ran along one axis of the studio, with paths branching off from two four-way junction points. A second long corridor extended from one of these junctions to the lift room. A diagonal path connected this second corridor to the other junction point, which led to the prison cell.

Pillars at the far end of the main corridor were rearranged for different scenes, and control desks positioned on the second corridor were sometimes removed. This added to the illusion of an endless, sprawling maze.

When Dr Who, Ian and Susan explore the city in search of Barbara, they first run down the diagonal connecting path. Next, they walk from the lift room along the second corridor and turn at the junction to proceed down the main corridor, before taking a left. In reality, this led them towards the cell – but it's presented in the film as leading to the Dalek control room. The floor tiles at the entrance to the







control room don't match any section of the corridor complex, suggesting that the control room was an entirely separate set.

Unsurprisingly, the layout we've deduced bears little resemblance to the abstract map of the city shown to Dr Who by the Thals.

3. Lift off

Though the lower and upper lift rooms look very similar, they're *not* the same set slightly re-dressed. The lower room joins the long secondary corridor and the upper leads to a much shorter corridor and doorway. The upper level also has walls of a different depth, of a subtly different – less purple – colour, and with their own unique speckled pattern. It's also the one with a working lift.

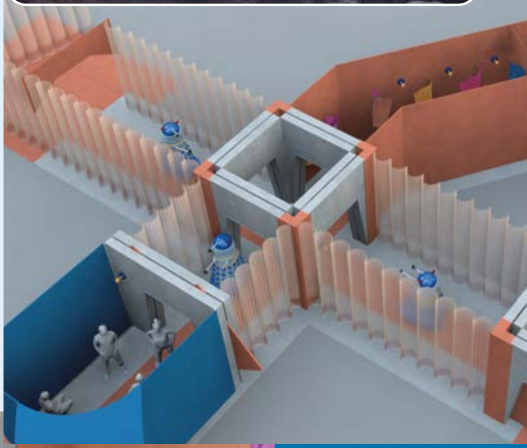
The lower-level room featured a static 'dummy' lift, with a set of sliding doors to conceal the opening and hide the absence of a lift shaft. The upper level has no such doors because it *did* have a lift shaft; this set was built separately to the main corridor complex, presumably over the soundstage's water tank, into which a practical lift could descend. Thanks to the speckled wallpaper pattern, it can be conclusively demonstrated that shots of the lift moving in the lower lift room are close-ups filmed on the upper-level set.

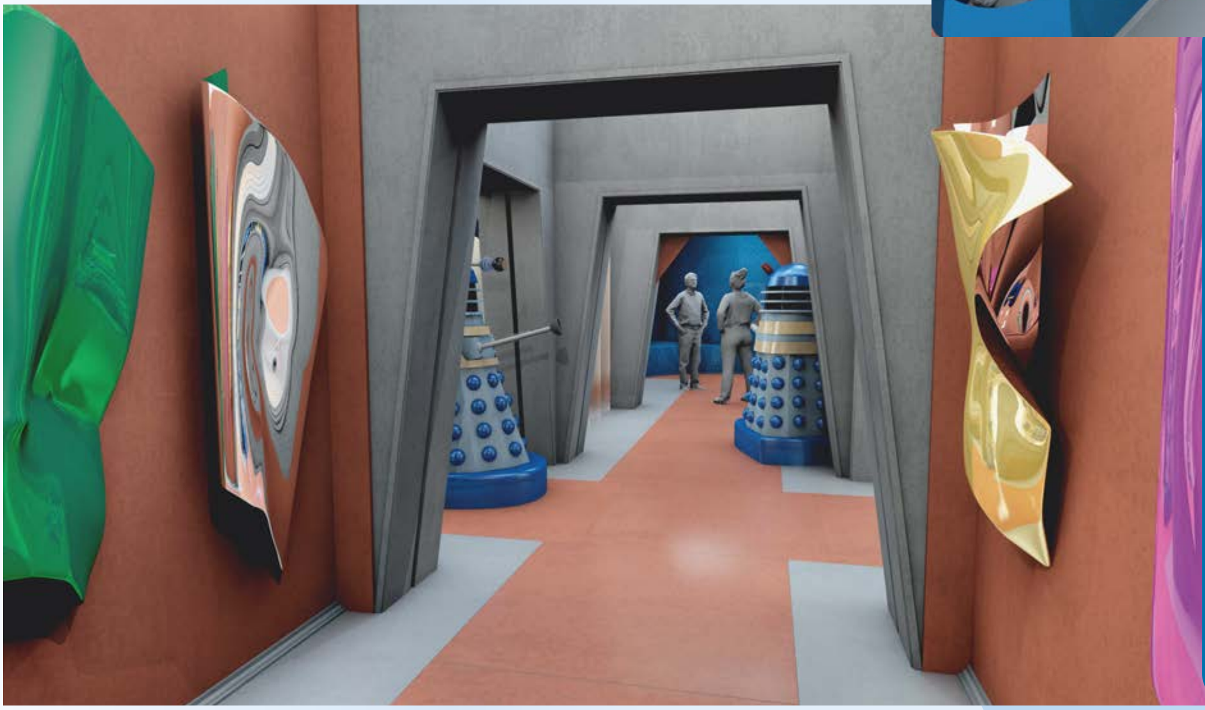
4. Dalek doors

As noted by director Gordon Flemyng (see page 18), the city's doors open wider at the bottom than the top to create a Dalek-shaped opening. In fact, some doors in the city slide vertically – and our recreation of the sets reveals why.

To open wider at the bottom, the doors must have been hinged at a central point above the door frame, about eight feet from the floor. On opening, the lower end of each door would swing outwards. But there was no space to do this in the four-way corridor junctions of the city interior: doors would have collided with one another and their workings would have either sat in front of the transparent walls or been clearly visible behind them. Hence, all junction doorways open vertically, and Dalek-shaped doors are connected to hardboard, non-transparent walls. →

The city's doors open wider at the bottom than the top to create a Dalek-shaped opening.





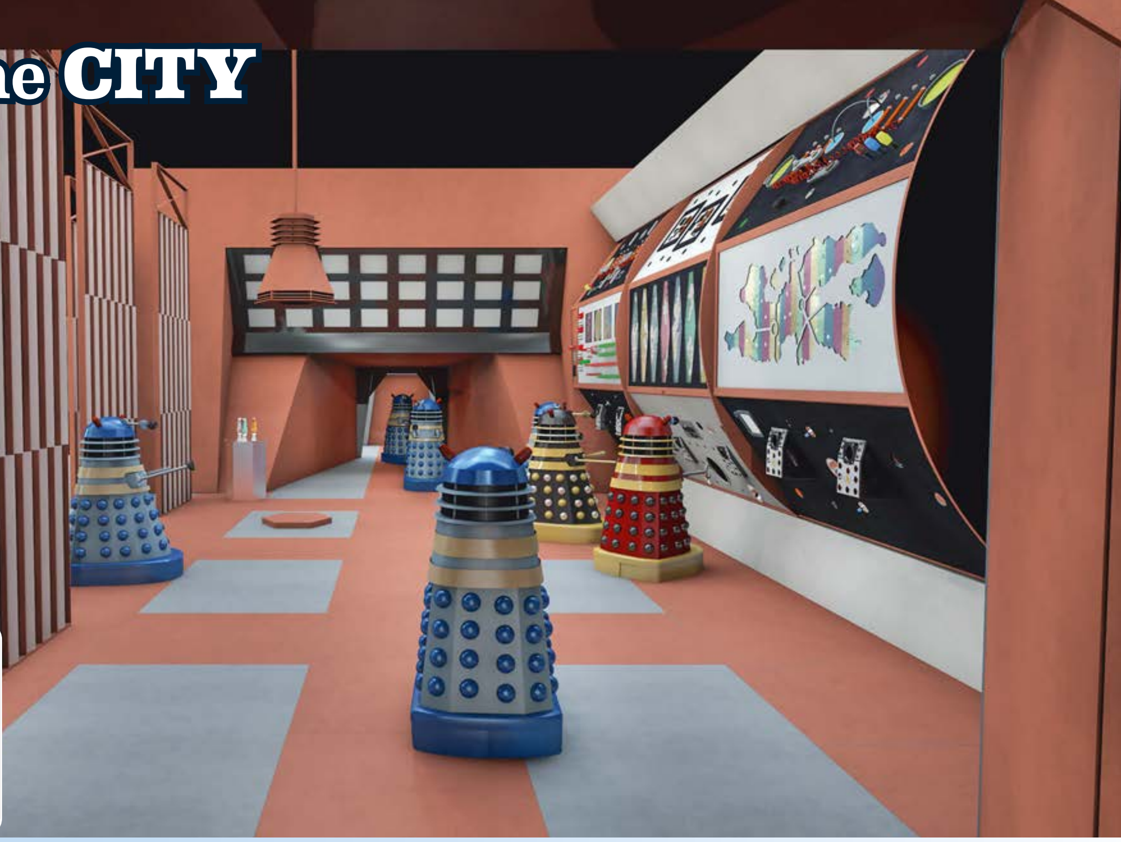
Top: Two recreated views of the lower lift room, with its 'dummy' lift.

Above inset: A Dalek emerges from the city via a 'Dalek-shaped' sliding door.

Above: A four-way 'crossroads' in the corridors – where the doors must have lifted vertically.

Left: A CG view of the junction from the diagonal corridor.

SETS and the CITY



Right: A further angle on the Dalek city control room.

Below: Dr Who and Susan in front of the bank of screens in the control room. Astro Lamps can be seen bottom left.

Bottom right inset: The Daleks accidentally destroy their own control room towards the end of the film.

Bottom left: An aerial view of DWM's control room recreation.

Photos from *Dr. Who and the Daleks* © Studiocanal.

→ 5. Astro props

The Dalek control room boasts a bank of flickering screens – a mixture of electronic TV monitors and back-projected footage and stills. Dominating one wall is a huge computer with a revolving central section. We assumed the main control panels showed maps of Skaro, similar to those in *The Dalek Book* (1964). However, on closer inspection the panels seem to boast random spatters of ink or paint, and the lines that appeared to be contours look suspiciously like Christmas tree lights hung behind them!

The set decoration has a suitably outer-space feel. Astro Lamps – better known today as lava lamps – were dreamed up by the Dorset-based inventor Edward Craven Walker in 1963. The US patent on them was filed on 4 March 1965, just a week before filming began on the first Dalek movie. Hired-in equipment included Cossor Model 1035/1049 oscilloscopes, which were set into the computer panels. The same oscilloscopes can be seen inside the TARDIS, and another is embedded in a control desk outside the lift room. The desk itself was recycled from *The Bedford Incident*, a film whose Shepperton schedule had concluded some weeks earlier.

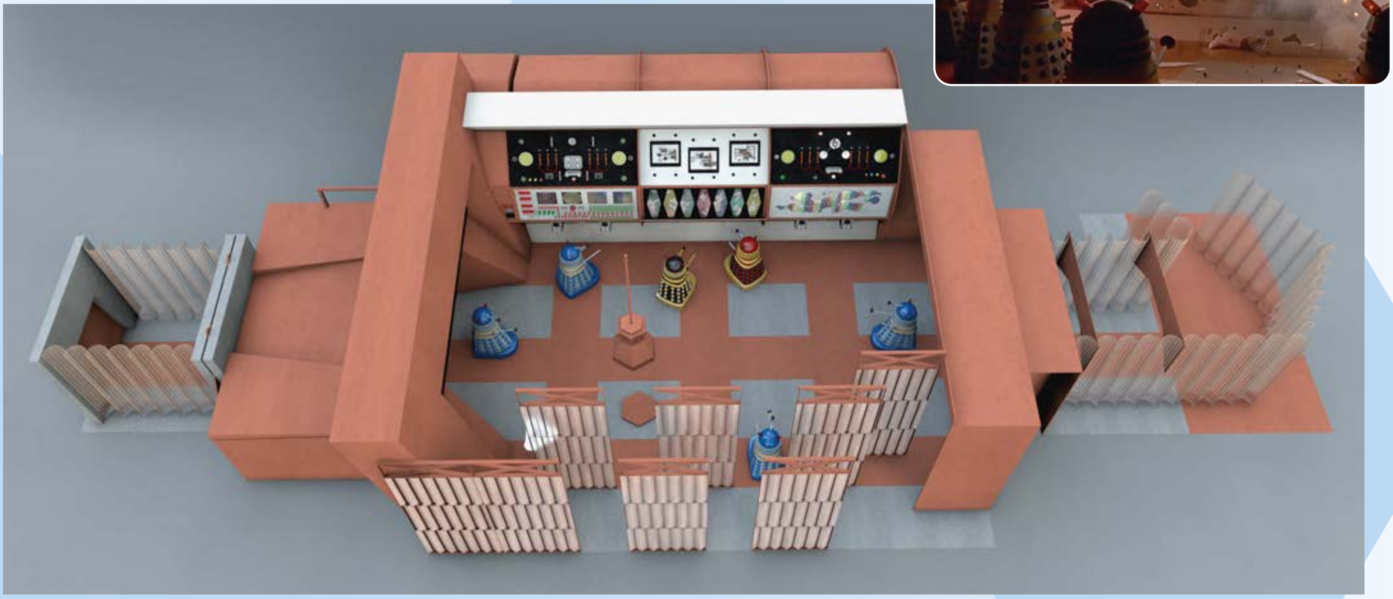
The set decoration has a suitably outer-space feel.

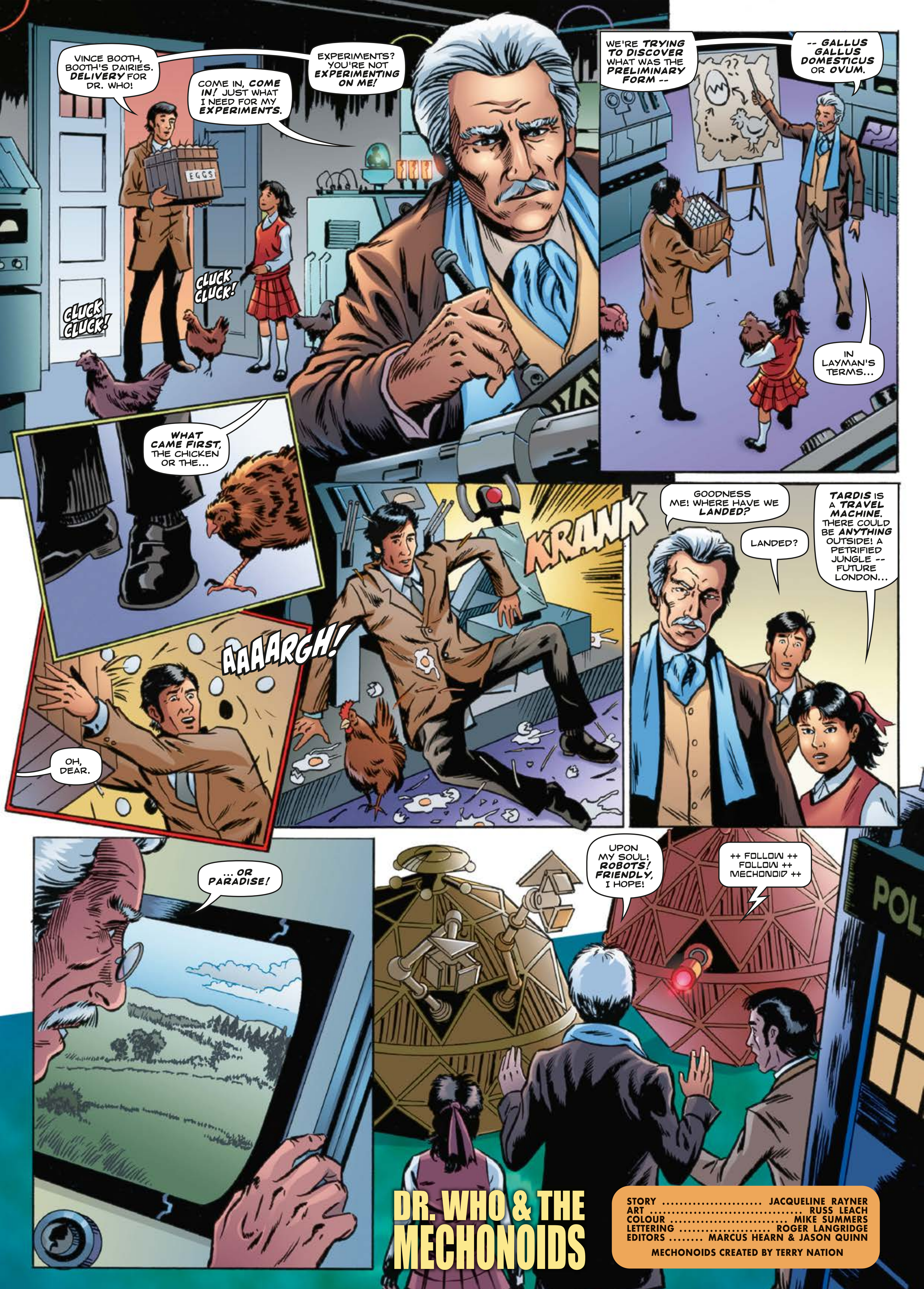
6. Boom!

"The hardest work on the first film from our point of view was the destruction of the Daleks' command post at the end," recalled Allan Bryce, an assistant in Shepperton's effects workshop, in **Doctor Who Magazine** issue 197 (1993). The climactic explosion, said Bryce, "was actually done with rubber bands. We made eight copies of the big panels [using] balsa wood and plaster. Behind them we stretched a large rubber band which had wooden balls threaded onto it. We also planted fireworks and the little flashes onto the panels. The rubber band was stretched onto a quick-release hook. [On cue] the rubber band flew forward, hitting the back of the panel and knocking it out and breaking it up, while lots of little 'explosions' went off."

Only the middle row of three panels was actually destroyed – the rest, with their hired-in oscilloscopes, went unscathed. As part of the film's promotional campaign, the control room was partially reconstructed for use at Lewis department stores in Stoke and Manchester. In photographs from these events, the spatter-pattern 'maps' seem to match those used in the film, suggesting the destruction was less comprehensive than it appears on screen.

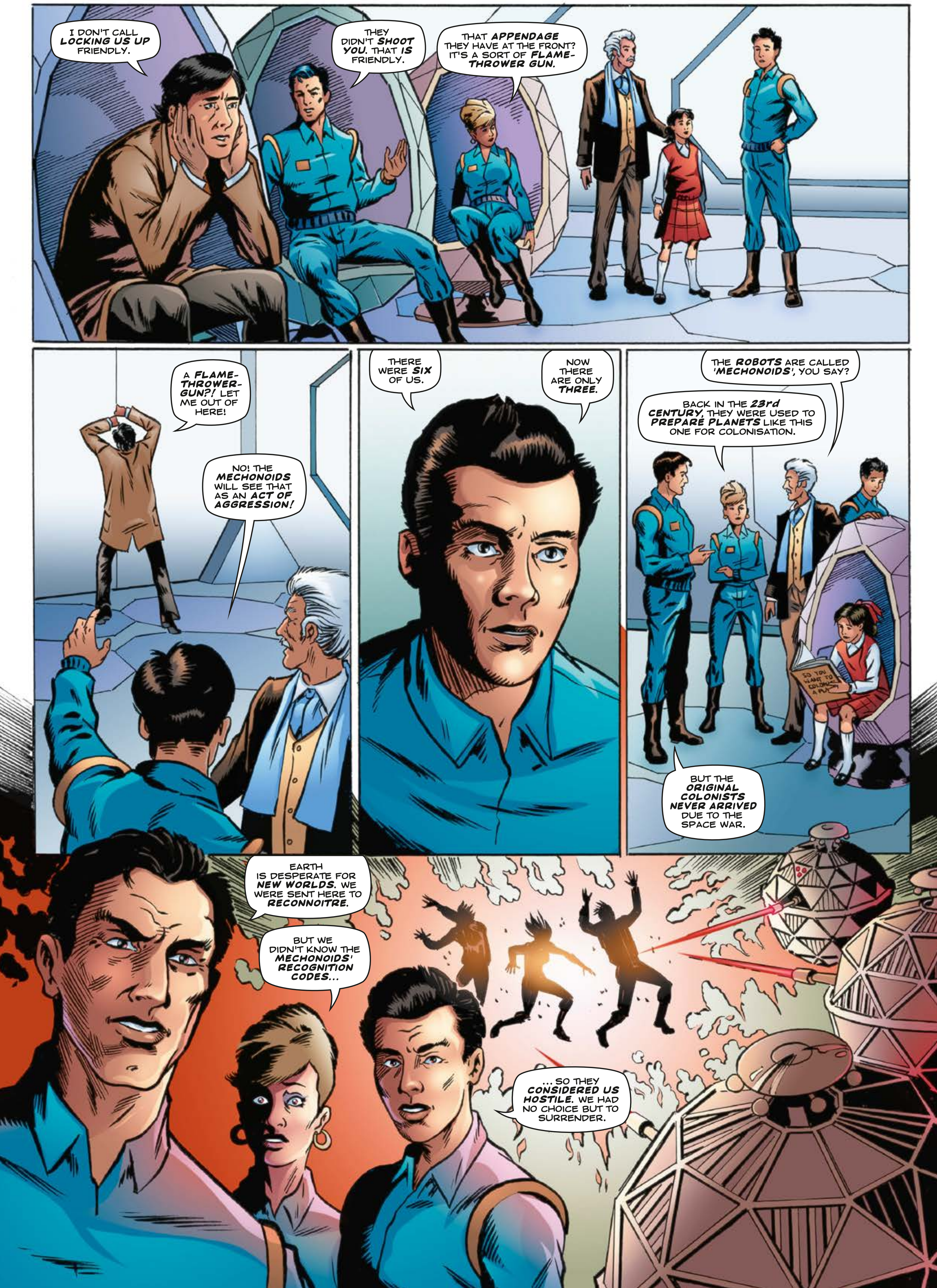
Indeed, this wasn't the final end of the big-screen Daleks... **DWM**

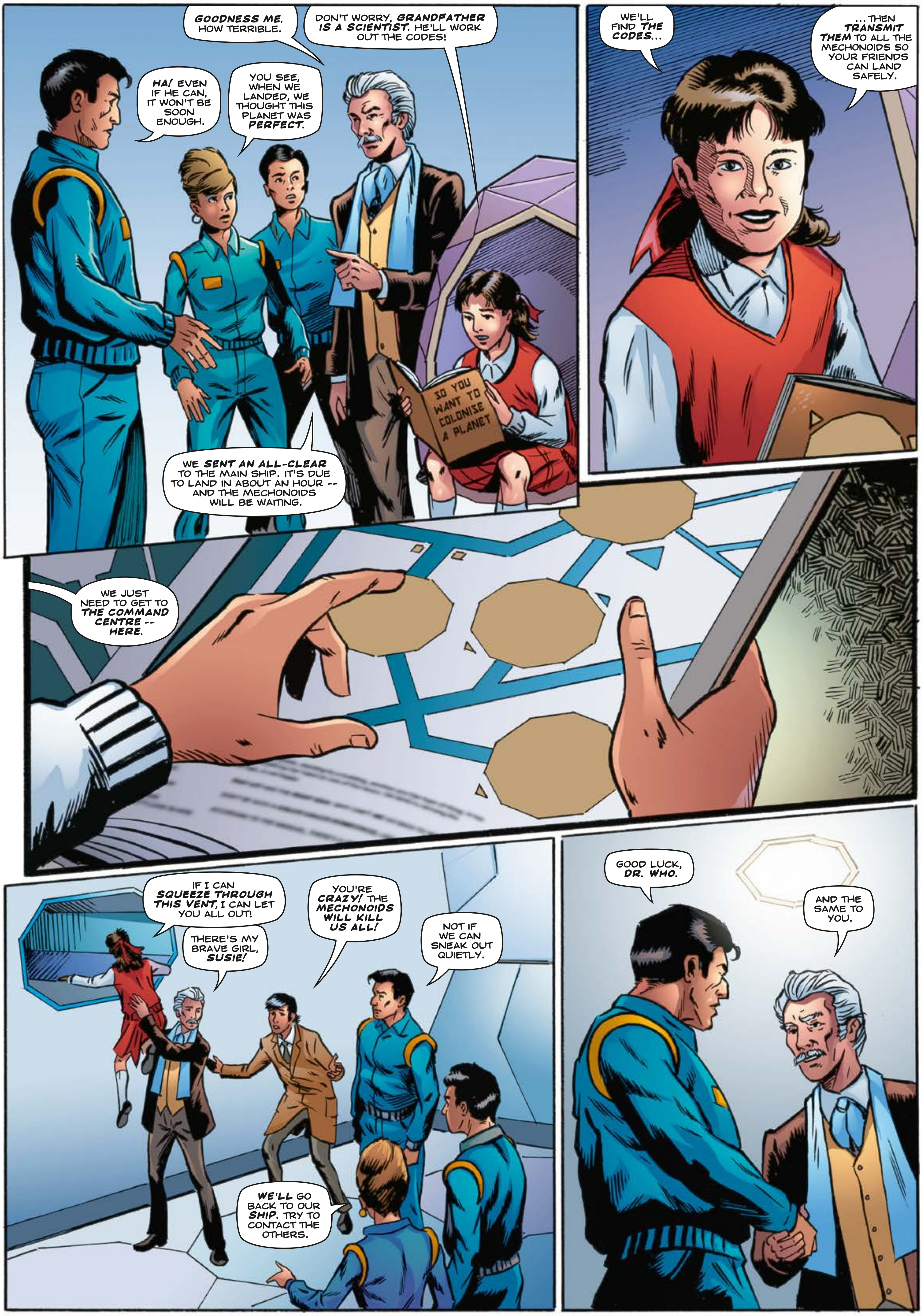


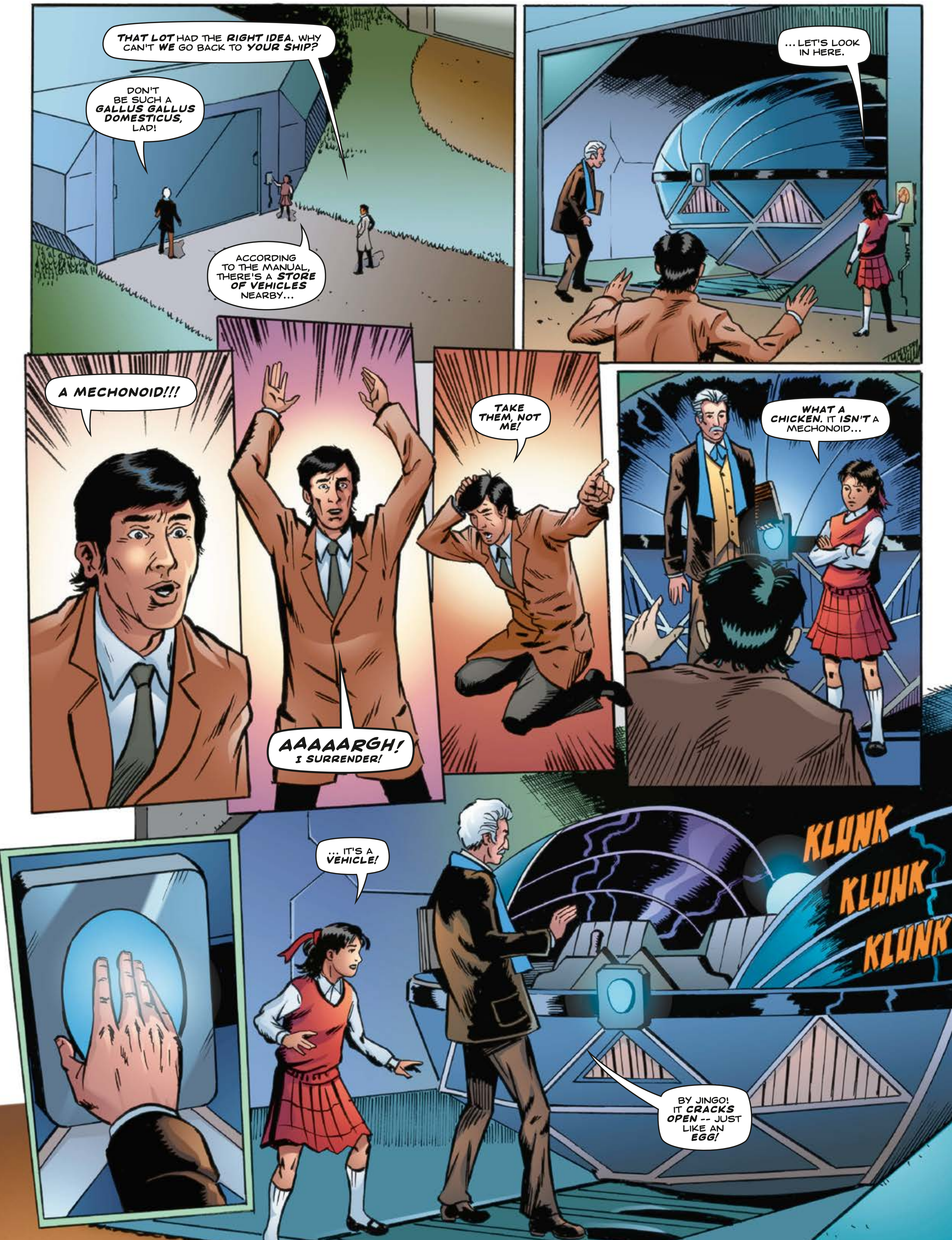

VINCE BOOTH, BOOTH'S DAIRIES. DELIVERY FOR DR. WHO!
COME IN, COME IN! JUST WHAT I NEED FOR MY EXPERIMENTS.
EXPERIMENTS? YOU'RE NOT EXPERIMENTING ON ME!
EGGS
CLUCK CLUCK!
CLUCK CLUCK!
WE'RE TRYING TO DISCOVER WHAT WAS THE PRELIMINARY FORM --
-- GALLUS GALLUS DOMESTICUS OR OVUM.
IN LAYMAN'S TERMS...
WHAT CAME FIRST, THE CHICKEN OR THE...
AAAARGH!
OH, DEAR.
KRANK
GOODNESS ME! WHERE HAVE WE LANDED?
LANDED?
TARDIS IS A TRAVEL MACHINE. THERE COULD BE ANYTHING OUTSIDE! A PETRIFIED JUNGLE -- FUTURE LONDON...
... OR PARADISE!
UPON MY SOUL! ROBOTS! FRIENDLY, I HOPE!
++ FOLLOW ++ FOLLOW ++ MECHONOID ++
POL

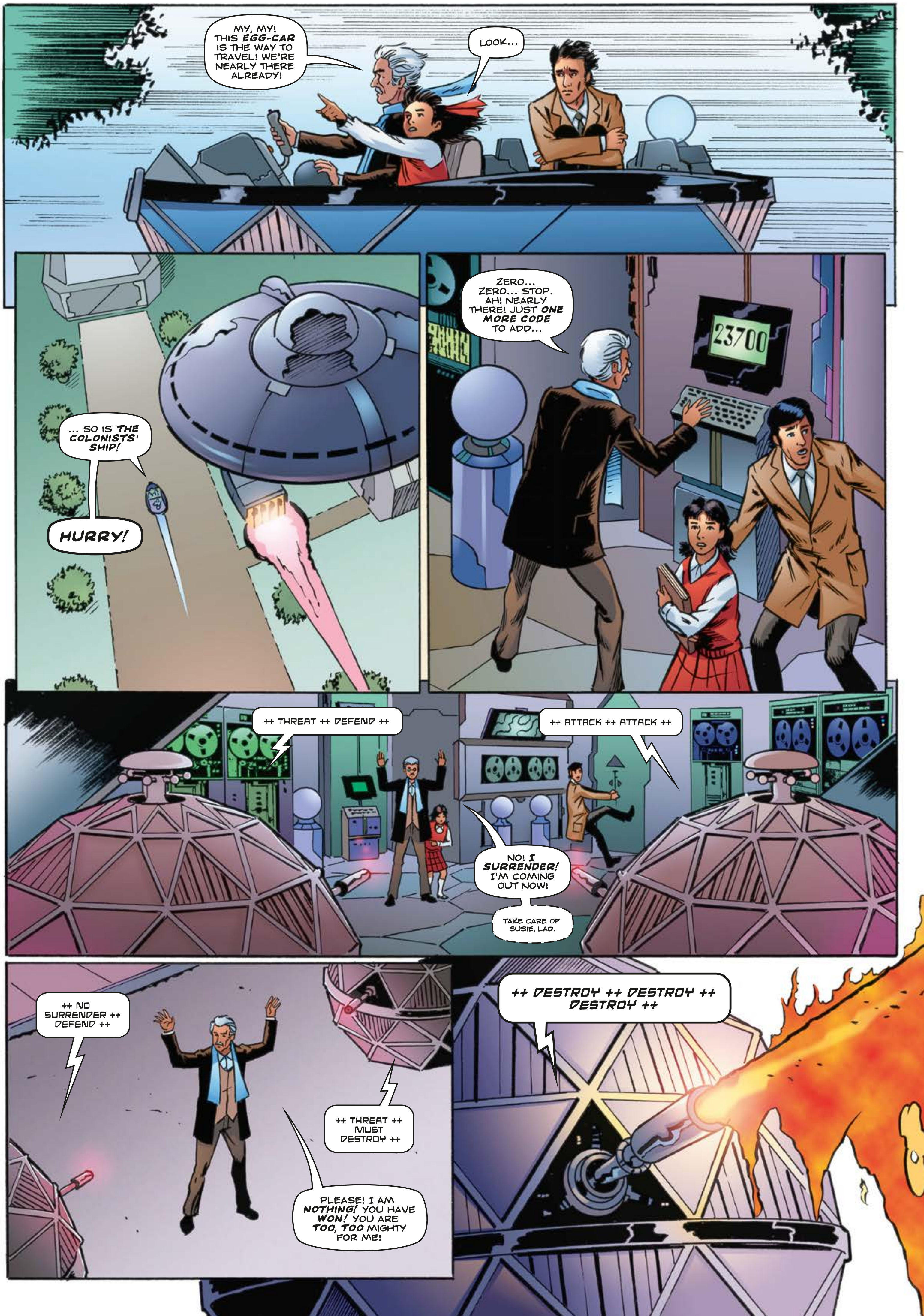
DR. WHO & THE MECHONOIDS

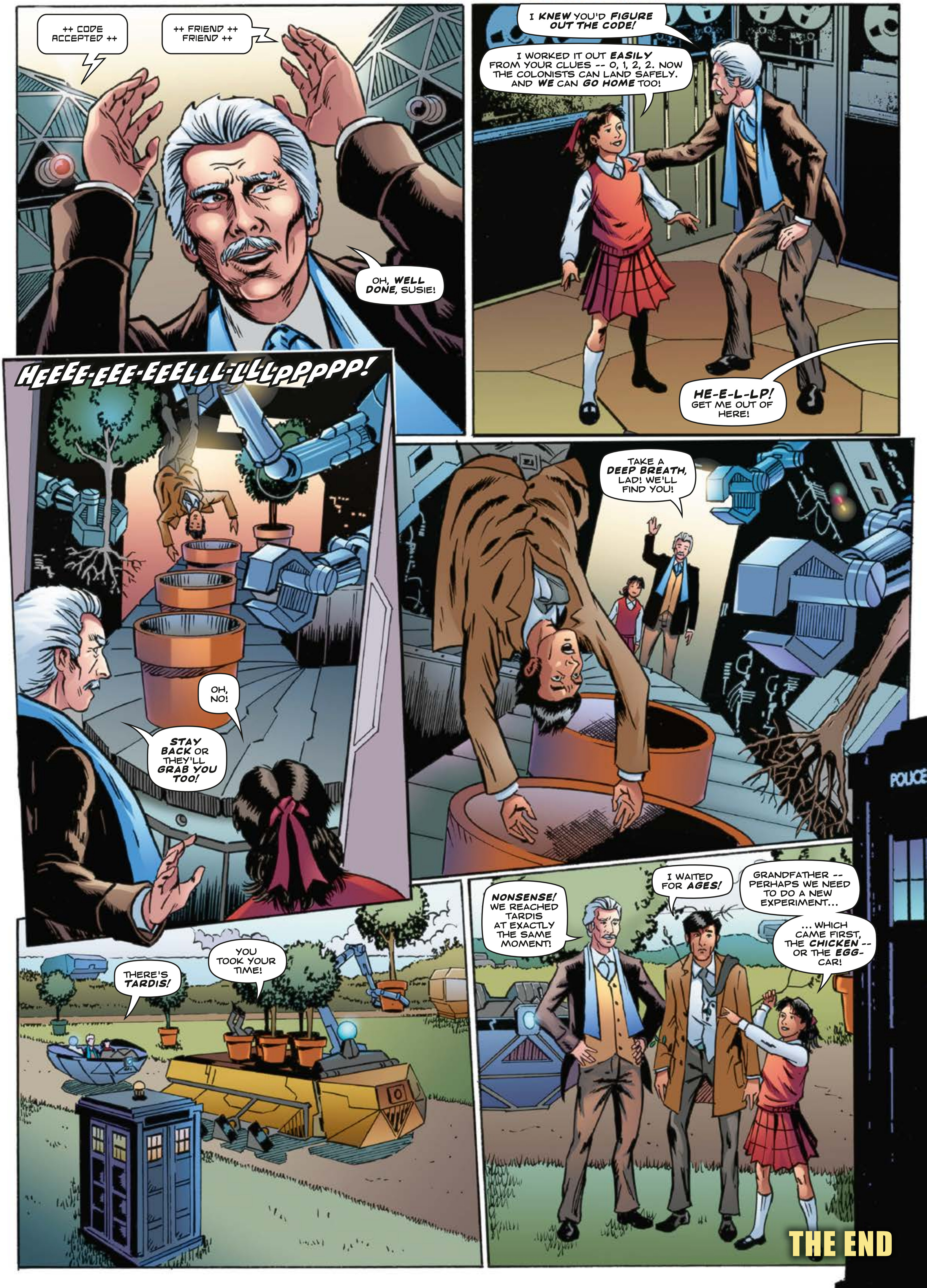
STORY .... JACQUELINE RAYNER
ART .... RUSS LEACH
COLOUR .... MIKE SUMMERS
LETTERING .... ROGER LANGRIDGE
EDITORS .... MARCUS HEARN & JASON QUINN
MECHONOIDS CREATED BY TERRY NATION


I DON'T CALL **LOCKING US UP** FRIENDLY.
THEY DIDN'T **SHOOT YOU**. THAT **IS** FRIENDLY.
THAT **APPENDAGE** THEY HAVE AT THE FRONT? IT'S A SORT OF **FLAME-THROWER GUN**.
A **FLAME-THROWER-GUN?!** LET ME OUT OF HERE!
NO! THE **MECHONOIDS** WILL SEE THAT AS AN **ACT OF AGGRESSION!**
THERE WERE **SIX** OF US.
NOW THERE ARE ONLY **THREE**.
THE **ROBOTS** ARE CALLED **'MECHONOIDS'**, YOU SAY?
BACK IN THE **23rd CENTURY**, THEY WERE USED TO **PREPARE PLANETS** LIKE THIS ONE FOR COLONISATION.
SO YOU WANT TO COLONISE A PLA
BUT THE **ORIGINAL COLONISTS NEVER ARRIVED** DUE TO THE SPACE WAR.
EARTH IS DESPERATE FOR **NEW WORLDS**. WE WERE SENT HERE TO **RECONNOITRE**.
BUT WE DIDN'T KNOW THE **MECHONOIDS' RECOGNITION CODES...**
...SO THEY **CONSIDERED US HOSTILE**. WE HAD NO CHOICE BUT TO SURRENDER.


GOODNESS ME. HOW TERRIBLE.
DON'T WORRY, GRANDFATHER IS A SCIENTIST. HE'LL WORK OUT THE CODES!
HA! EVEN IF HE CAN, IT WON'T BE SOON ENOUGH.
YOU SEE, WHEN WE LANDED, WE THOUGHT THIS PLANET WAS PERFECT.
SO YOU WANT TO COLONISE A PLANET
WE SENT AN ALL-CLEAR TO THE MAIN SHIP. IT'S DUE TO LAND IN ABOUT AN HOUR -- AND THE MECHONOIDS WILL BE WAITING.
WE'LL FIND THE CODES...
...THEN TRANSMIT THEM TO ALL THE MECHONOIDS SO YOUR FRIENDS CAN LAND SAFELY.
WE JUST NEED TO GET TO THE COMMAND CENTRE -- HERE.
IF I CAN SQUEEZE THROUGH THIS VENT, I CAN LET YOU ALL OUT!
THERE'S MY BRAVE GIRL, SUSIE!
YOU'RE CRAZY! THE MECHONOIDS WILL KILL US ALL!
NOT IF WE CAN SNEAK OUT QUIETLY.
WE'LL GO BACK TO OUR SHIP. TRY TO CONTACT THE OTHERS.
GOOD LUCK, DR. WHO.
AND THE SAME TO YOU.


THAT LOT HAD THE RIGHT IDEA. WHY CAN'T WE GO BACK TO YOUR SHIP?
DON'T BE SUCH A GALLUS GALLUS DOMESTICUS, LAD!
ACCORDING TO THE MANUAL, THERE'S A STORE OF VEHICLES NEARBY...
...LET'S LOOK IN HERE.
A MECHONOID!!!
AAAAARGH! I SURRENDER!
TAKE THEM, NOT ME!
WHAT A CHICKEN. IT ISN'T A MECHONOID...
... IT'S A VEHICLE!
KLUNK
KLUNK
KLUNK
BY JINGO! IT CRACKS OPEN -- JUST LIKE AN EGG!


MY, MY! THIS EGG-CAR IS THE WAY TO TRAVEL! WE'RE NEARLY THERE ALREADY!
LOOK...
... SO IS THE COLONISTS' SHIP!
HURRY!
ZERO... ZERO... STOP. AH! NEARLY THERE! JUST ONE MORE CODE TO ADD...
23700
++ THREAT ++ DEFEND ++
++ ATTACK ++ ATTACK ++
NO! I SURRENDER! I'M COMING OUT NOW!
TAKE CARE OF SUSIE, LAD.
++ NO SURRENDER ++ DEFEND ++
++ THREAT ++ MUST DESTROY ++
PLEASE! I AM NOTHING! YOU HAVE WON! YOU ARE TOO, TOO MIGHTY FOR ME!
++ DESTROY ++ DESTROY ++ DESTROY ++


++ CODE ACCEPTED ++
++ FRIEND ++ FRIEND ++
OH, WELL DONE, SUSIE!
I KNEW YOU'D FIGURE OUT THE CODE!
I WORKED IT OUT EASILY FROM YOUR CLUES -- 0, 1, 2, 2. NOW THE COLONISTS CAN LAND SAFELY. AND WE CAN GO HOME TOO!
HE-E-L-LP! GET ME OUT OF HERE!
HEEEE-EEE-EEELLL-LLLPPPPP!
OH, NO!
STAY BACK OR THEY'LL GRAB YOU TOO!
TAKE A DEEP BREATH, LAD! WE'LL FIND YOU!
POLICE
THERE'S TARDIS!
YOU TOOK YOUR TIME!
NONSENSE! WE REACHED TARDIS AT EXACTLY THE SAME MOMENT!
I WAITED FOR AGES!
GRANDFATHER -- PERHAPS WE NEED TO DO A NEW EXPERIMENT...
... WHICH CAME FIRST, THE CHICKEN -- OR THE EGG-CAR!
THE END

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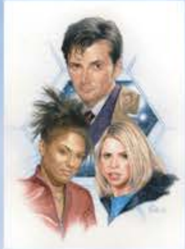

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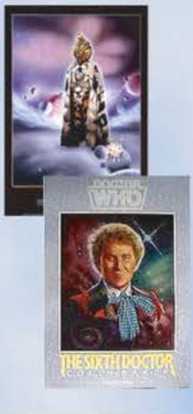
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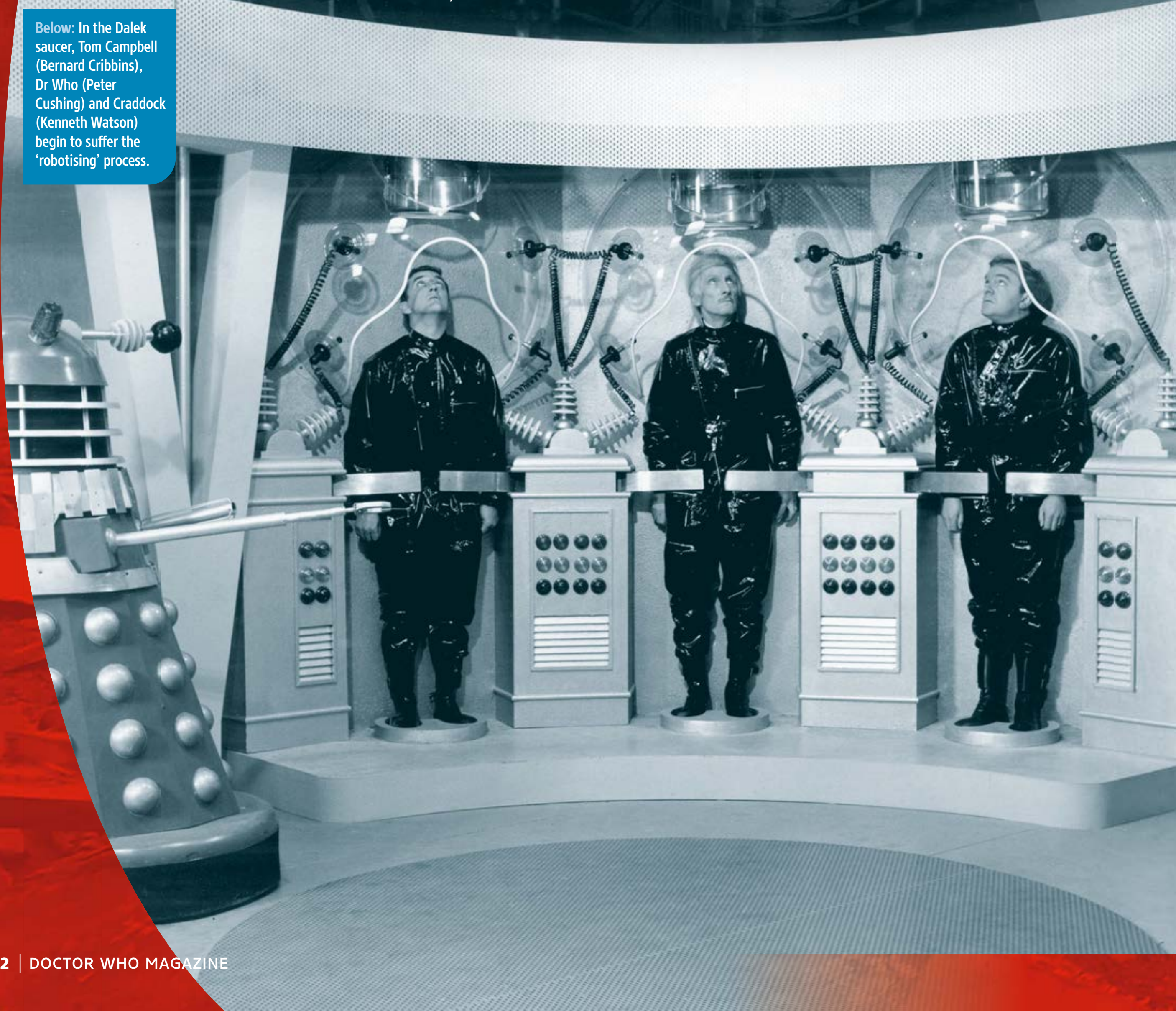
Daleks' Invasion Earth 2150 A.D.

2150 AD! A year that will thrill you and terrify you. **ALAN BARNES** is a brave traveller into the dangerous future...

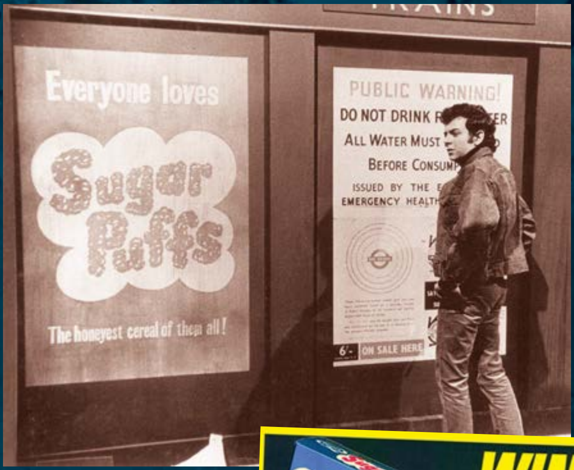
From its opening moments, *Daleks' Invasion Earth 2150 A.D.* looks and feels very different to its BBC TV progenitor, *The Dalek Invasion of Earth* (1964) – indeed, the whole of BBC *Doctor Who*, from 1963 to the present day. Because, whereas public service *Doctor Who* exists in a world devoid of trademarks – without (for example) Tannoys or Hoovers or Sellotape, only 'public address systems', 'vacuum cleaners' and *Blue Peter*'s famous 'sticky-backed plastic' – the world of the second Daleks movie is *full* of them.

At **00m 20s**, for example, patrolling bobby Tom Campbell peers longingly at the exotic destinations seen in the windows of Cooks Travel Service (latterly known as Thomas Cook). At **00m 59s**, we see a tobacconist's where one can buy Player's No 6, Escort and the since-defunct Bristol cigarettes. At **12m 23s**, on the stairs leading down into Embankment tube, we see posters for Otaro brandy, Del Monte tinned vegetables and James Mayo's 1964 spy novel *Hammerhead* – which introduced long-forgotten James Bond imitator Charles Hood. Adverts for various airlines (including BOAC) can be glimpsed elsewhere in the tunnels, plus a poster for Del Monte peach halves and, at **17m 26s**, a pair of hoardings for Harp – "the new blonde lager".



Below: In the Dalek saucer, Tom Campbell (Bernard Cribbins), Dr Who (Peter Cushing) and Craddock (Kenneth Watson) begin to suffer the 'robotising' process.

DALEKS
INVASION EARTH
2150 A.D.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Sugar Puffs
The honeyest cereal of them all!
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DO NOT DRINK
ALL WATER MUST
BEFORE CONSUM
ISSUED BY THE
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6/-
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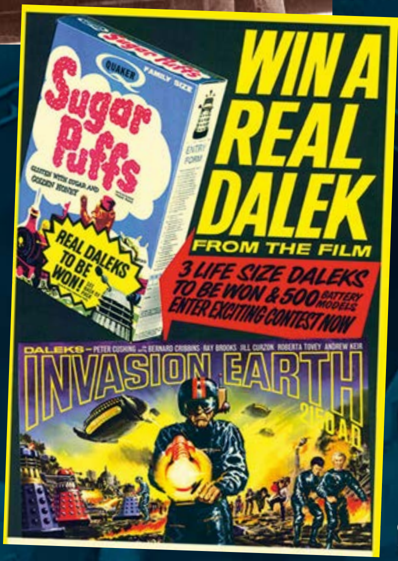

WIN A REAL DALEK
FROM THE FILM
3 LIFE SIZE DALEKS TO BE WON & 500 BATTERY MODELS
ENTER EXCITING CONTEST NOW
QUAKER
FAMILY SIZE
Sugar Puffs
GLISTEN WITH SUGAR AND GOLDEN HONEY
REAL DALEKS TO BE WON!
ENTRY FORM
DALEKS – PETER CUSHING BERNARD CRIBBINS RAY BROOKS JILL CURZON ROBERTA TOVEY ANDREW KEIR
INVASION EARTH
2150 A.D.

Most notoriously, we see several posters for honey-smeared breakfast cereal Sugar Puffs – on a bus stop in 1966, in an archway beside TARDIS' landing site in 2150, and again in the Underground. Notoriously, because filmmakers Aaru Productions had entered into an arrangement with manufacturers Quaker Oats, who offered Puffs purchasers three life-size Daleks and 500 battery-operated ones in a tie-in competition. (Whether or not Aaru had commercial dealings with any of the other brands listed above remains unknown.)

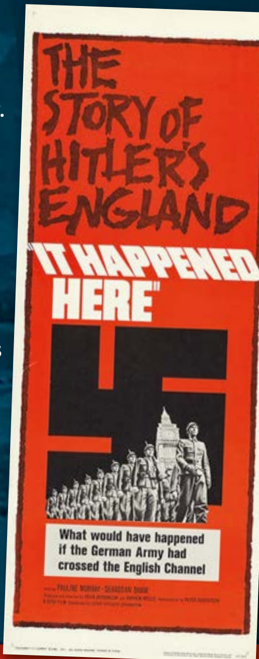
So there's a weird verisimilitude to the world of the film, which manages to be very like and very unlike our own simultaneously. It didn't escape the attention of contemporaneous reviewer David Adams, whose notice in the *Marylebone Mercury* (and others) on Friday 5 August 1966 asked: "And what is the London of 2150 like? Well, apart from the posters showing that people are still eating Sugar Puffs… it looks pretty much like it did after the last war. In fact, it reminded me of *It Happened Here*: the difference is that instead of Germans and British Nazis roaming the streets, it's the Daleks and the brainwashed inhabitants they use as patrolmen, Robomen."

Adams was clearly onto something when he compared the Daleks film to 1964's *It Happened Here* – an arty, amateur-made movie that depicted a Britain under Nazi occupation, and which remains wholly chilling today. TV *Doctor Who* would eventually go all-in with the 'Daleks = Nazis' allegory in *Genesis of the Daleks* (1975), which showed the creatures' origins in a world lost to a war of attrition – fought with a mixture of ancient and modern weapons. "They probably started out with the most modern equipment but no longer have the resources," notes the Fourth Doctor (Tom Baker). "They have to make do." Which is just how it is for Dortmun and his anti-Dalek rebels, forced to fight Daleks and Robomen with knives, rifles and home-made explosives in a world of 'make do and mend', of 'keep calm and carry on'.

On release, *Daleks' Invasion Earth 2150 A.D.* performed disappointingly compared to its precursor, *Dr. Who and the Daleks* (1965). It's not hard to see why it might have struck entirely the wrong note in the late summer of 1966, with London swinging, with *Yellow Submarine* and *Sunny Afternoon* in the hit parade, and Bobby Moore in possession of the World Cup. *Daleks' Invasion Earth 1966 A.D.* would have been a very different proposition. (Memo to self: one for the 'story ideas' file.) But in their shabby grey suits over shabby grey cardigans, and shapeless shawls, the shabby, grey, beaten-down people of the invaded planet Earth look more 1940s than 2150s, or 1960s – because like the former denizens of planet Skaro, they inhabit a world that's regressed.

It couldn't happen here… could it?

There's a weird verisimilitude to the world of the film, which manages to be very like and very unlike our own.


THE STORY OF HITLER'S ENGLAND
"IT HAPPENED HERE"
What would have happened if the German Army had crossed the English Channel

Top: David (Ray Brooks) beside some very conspicuous product placement.
Above: Promotional material for Sugar Puffs' "Win a real Dalek" competition.
Left: The 1964 film *It Happened Here* depicted an alternative version of events during the Second World War.

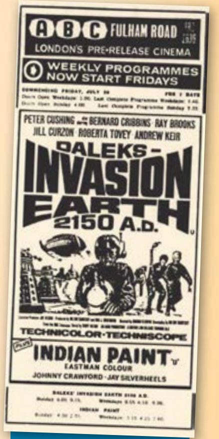
Essential INFO

With *Dr. Who and the Daleks* having scored a sizeable hit in UK cinemas in the late summer of 1965, its producers were keen to repeat its success when schools emptied the following summer. The 16 December edition of trade magazine *Kinematograph Weekly* duly announced that *The Daleks Invade Earth* was in development…

Dr Who actor Peter Cushing was reunited with Roberta Tovey, playing the juvenile Susan, when filming commenced at Shepperton Studios on 31 January 1966. With a glass painting adding height to the underside of the Daleks' flying saucer, the Sloane Square-set sequences, in which the rebels launch an assault on the Daleks' London base, were filmed on H Stage before 18 February (when a report featured in the *Daily Cinema*). Cushing fell ill relatively early in the production, so the filmmakers' focus switched to sequences that didn't feature his character – including those in which Andrew Keir's Wyler mowed down several Daleks in a van, filmed on a standing set on the studio backlot.

Shooting returned to H Stage for those scenes set around TARDIS' Thames-side landing site. A small number of sequences were filmed on location, including the cottage in the woods (by the River Ash footbridge in the Littleton Park area, close to Shepperton), the warehouse interior (at the Newfeld toy factory, again close to Shepperton), and a Daleks' emergence from the Thames (on a jetty near St Mary's Church, off Battersea Church Road). Although scheduled to conclude on 11 March, principal photography continued to around the 22nd.

Supported by the Western *Indian Paint* (1965), *Daleks' Invasion Earth 2150 A.D.* opened in London at Studio One on Oxford Street on Friday 22 July… although it had already been shown 14 times in a "Special Pre-Release Presentation" at the ABC in Liverpool since Sunday the 17th. The film went on general release from 5 August. Its TV premiere was on BBC1 at 7.05pm on Saturday 19 August 1972 – close to *Doctor Who*'s traditional slot.



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WEEKLY PROGRAMMES NOW START FRIDAYS
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JILL CURZON · ROBERTA TOVEY · ANDREW KEIR
DALEKS –
INVASION EARTH
2150 A.D. U
TECHNICOLOR · TECHNISCOPE
INDIAN PAINT 'U'
EASTMAN COLOUR
JOHNNY CRAWFORD · JAY SILVERHEELS

Above from top: Dr Who; Susan (Roberta Tovey); Wyler (Andrew Keir) mows down Daleks with his van; a 1966 newspaper advertisement promotes a film screening at the ABC Fulham Road.

The **Fact** of **Fiction**

LONDON PREMIERE:
22 JULY 1966

***NB** Timings are taken from the UHD master of the 2022 restoration.*

Night – and Special Constable Tom Campbell blunders into a robbery at a jeweller's shop. Coshed by the getaway driver, he staggers into a police box that's bigger on the inside…

00m 00s Bill McGuffie's jazz-inflected score begins by quoting the baroque opening to Johann Sebastian Bach's 18th-century *Toccata and Fugue in D minor* (also played by Colin Baker's Sixth Doctor on a junkyard organ in *Attack of the Cybermen*, 1985). Titled *Fugue for Thought*, this opening part of the soundtrack was later released as a 7" single (Philips, 1967) – albeit with the Bach quotation at the end, not the beginning.

00m 39s Bernard Cribbins, playing Tom, had previously guest-starred as desperate deserter 'Peanuts' Perry in a Gordon Flemyng-directed episode of Granada's National Service sitcom *The Army Game*: *Don't Send My Boy to Prison* (1960). In *Doctor Who: The Sixties* (Virgin Publishing, 1992), Flemyng explained that co-producer and sometime music film impresario Milton Subotsky was drawn to Cribbins due to his brief career as a pop performer, having scored two Top Ten hits in 1962.

Subotsky's undated draft script, entitled *Daleks Invade Earth*, differed from the finished film in several respects – not least its opening sequence. At this stage, Tom Campbell – his surname seemingly borrowed from future resistance fighter David (Peter Fraser) in the original TV serial *The Dalek Invasion of Earth* (1964) – wasn't a copper, but simply a young man walking along a street at night. Looking at his watch, Tom realised that he needed to make a phone call – but the phone box he spotted at the corner of the street was occupied by a girl holding a seemingly endless conversation. Tom looked around for another box nearby… then blinked, scarcely believing his eyes: "From TOM's POV we see the POLICE BOX (TARDIS) behind the iron fence of DR WHO's garden" – as established in the first Daleks movie, *Dr. Who and the Daleks* (1965).

Curious, Tom climbed over the fence and opened the doors to see the gigantic inside of TARDIS – then closed them, then opened and closed them again. Turning to run, he bumped into Dr Who and his granddaughter Susan… who invited him inside their time and space machine, asking him where he'd like to go. London, replied Tom – "Fifty years from now," he added, playing along. Dr Who's other granddaughter, Barbara, entered to find Tom posed by the big red lever indicated by Dr Who: "Your grandfather claims this is a time and space machine. He said all I had to do was press this le --" Having accidentally pressed the lever, Tom had stopped mid-word: "everyone in TARDIS freezes as the lever fully depresses and the whirring noise and flashing coloured lights, which indicate that TARDIS is in operation, start…"

After Dr Who claims they've landed in 2150, Tom heads for the doors.

Tom comes round to find TARDIS in flight.

04m 39s In the final film, founding *Doctor Who* story editor David Whitaker is credited for 'additional material'. It's intriguing, therefore, to note the similarities between the eventual opening sequence and the beginning of Whitaker's novelisation of the first Dalek serial (1963-64), originally published as *Dr Who in an Exciting Adventure with the Daleks* (1964).

Looking for help after blundering onto the scene of an emergency (a lorry crash, in this instance), a young man named Ian pushes his way into an incongruous police box and passes out on the floor – very like Tom here. "There's a bump the size of a golf ball on his head," observes the Doctor – very like Dr Who's niece Louise (Jill Curzon) does here: "He's got a terrible bump on his head!" (Jill Curzon's Louise replaced Jennie Linden's Barbara, who featured throughout the Subotsky draft.)

This is TARDIS, explains Dr Who (Peter Cushing) – "capable of taking us to any age, on any planet, in any universe." The "any universe" line would seem to invite us to interpret the movies as parallel versions of the original *Doctor Who* serials, if we choose.

With *2150 A.D.*, Cushing and Cribbins revived an on-screen partnership established in Hammer Film Productions' epic adventure *She* (1965) – in which Cribbins played Job, bumptious manservant to Cushing's Holly – and an episode of Cribbins' self-titled BBC2 show (broadcast 27 February 1965).

After Dr Who claims they've landed in 2150, Tom heads for the doors – which are now painted white on the inside, since the whole control room set has been radically overhauled since the first movie. The black drapes enclosing the whole of the set are painfully obvious, alas.

06m 46s "It's all different!" Tom gasped, as he emerged into a bombed-out future London. But did he just

Top: Tom, Dr Who, Louise (Jill Curzon) and Susan are dismayed to find the entrance to TARDIS blocked.
Right: A confused Tom meets Dr Who and Louise inside TARDIS.

DALEKS'
INVASION EARTH
2150 A.D.

WHATEVER HAPPENED TO BARBARA AND IAN?

No mention is made of Dr Who's other granddaughter Barbara (Jennie Linden) and her bumbling beau Ian (Roy Castle), who featured throughout the first Daleks movie. Certainly, Barbara was written into Milton Subotsky's draft script; it's not known exactly why she was replaced by Jill Curzon's Louise, but Linden was giving her Juliet on stage in Sunderland from 9 March 1966, before filming on the Daleks sequel was scheduled to conclude.

There seemed to be no question of Roy Castle reviving his role as Ian: in July 1965, he headed to America on a nine-month contract to play Sam Weller opposite Harry Secombe in *Pickwick*, which opened on Broadway on 4 October. Alas, *Pickwick* was taken off early, before Christmas, and Castle was back in the UK by January 1966. Meaning, on the face of it, that he *would* have been free to feature in the sequel, after all – had he not been booked for a number of cabaret dates in the North of England: he appeared at the Greasbrough Social Club, Rotherham in the week of 30 January and the Fiesta Club, Stockton-on-Tees in the week of 27 February.

Let's hope Barbara Who and Ian are now happily chasing pigeons around Trafalgar Square in London, 1965 – just like their TV counterparts after *The Chase* (1965).

Far left inset: Barbara (Jacqueline Hill) and Ian (William Russell) in *The Chase* (1965).

Left: Ian (Roy Castle) and Barbara (Jennie Linden) in *Dr. Who and the Daleks* (1965).

mean the capital's state of decay? Moments later, falling girders blocked the way to TARDIS – and in the model shot here we see what appears to be St Paul's Cathedral in the far-right distance, the former Post Office Tower in the centre mid-ground, then perhaps the light green dome of the former London Planetarium closer, to the left (albeit vastly outsized). It's impossible for all three of these to be seen lined up in this order from the banks of the River Thames, within sight of the shattered chimneys of Battersea Power Station. Maybe some or all of them will be relocated by 2150?

The prominence of the Post Office Tower (not the BT Tower) is telling, since at the time of production it was London's newest and most modern landmark – completed in 1964 but not opened to the public until 19 May 1966. Unfortunately, the BBC gazumped the movie by incorporating the Tower into *The War Machines* (1966), which concluded the week before the film had its formal premiere. Intriguingly, the same serial had companion Dodo (Jackie Lane) scoffing at the prospect of a passing policeman accidentally boarding the parked TARDIS: "Scotland Yard whipped off into time and space, ah ha ha ha ha!" Since that's exactly what happens here, one can't help but wonder if the TV production team weren't having a deliberate dig...

08m 23s Entering a warehouse in search of a crowbar, Dr Who and Tom discover a PVC-clad corpse... propped up amid boxes full of rubbery dolls, with a pink Bugs Bunny visible in the open box at screen right. Which isn't so surprising, since these sequences were filmed less than two miles from Shepperton, at the long-since-demolished Bendy Toys factory on Ashford Road in Middlesex. Bendy Toys was a trademark of Newfeld Ltd, who released their own handy bendy Dalek, priced 10s 6d, in 1965 – a now ultra-rare item, presumably manufactured at the same site. A 1957 British Pathé newsreel shows latex Bunnies in production: visit *tinyurl.com/BendyBugs*

In the draft script, the pair discovered the corpse on one side of a pile of rubble: "DR. WHO and TOM bend down to the body and as DR. WHO turns it, we see that there is a bloodstained knife wound in the ROBOMAN'S back." It seems unlikely that the British Board of Film Censors would have deemed this acceptable in a film meant for a U certificate...

Similarly, Barbara (sic) was meant to catch sight of something nasty from the bank of the Thames, having gone to moisten a handkerchief in order to bathe Susan's hurt ankle: "There is a dead body of a MAN floating face down in the water. He is wearing a dull grey overall suit and high boots. A strange plastic globe covers his head -- and there are two large metal discs on his ears. This is -- as we will later learn -- a ROBOMAN." (Note the description of the Daleks' zombified servants – much altered in the final film.)

09m 36s One moment, Dr Who and Tom are still in the room with the dead Roboman... but when they hear shots, they're suddenly back in the aisle that led *to* that room. Seemingly, some footage was cut here – which is why the Roboman's helmet disappears out of Who's hands after he exclaims, "Gunfire!"

It doesn't explain, however, why the crowbar vanishes out of Tom's left hand as he and Who sweep past the camera later in the same shot...

11m 23s While scruffy Wyler (Andrew Keir) leads Louise towards Embankment Underground station, where Susan has been taken, a spaceship with a saucer-like midsection passes over London. "Even the strings which hold up the flying saucer... are clearly visible", complained the *Times* reviewer on 21 July 1966. In this respect, the movie clearly fails to improve on its televisual precursor, whose lateral strings are equally plain.

15m 25s After resistance fighter David (Ray Brooks) sees Dr Who and Tom caught by two Robomen and a Dalek that emerges from the Thames, Wyler leads Susan and Louise into a rebel hideout in the Underground, where they're met by the wheelchair user Dortmun – played by the able-bodied Irish actor Godfrey Quigley, who'd worked for Gordon Flemyng twice before on dramas in the *ITV Play of the Week* strand: firstly as Paddy Ryan in *The Other Man* (1964), a Michael Caine-starring 'Nazified England' counterfactual, then as Guardino in an adaptation of the Jacobean tragedy *Women Beware Women* (1965).

Approaching the secret entrance to the rebel HQ, David passes a poster advertising wrestling at the Osterley Carnival on →

Right: Rebel leader Dortmun (Godfrey Quigley) conspires with Susan, Wyler and Louise.

→ "Whit Monday June 3rd" – ie, 3 June 1963. Together with the poster for the Buffalo Bill Circus at the Battersea Park Concert Pavilion between 23 July and 1 September (probably 1962 – visible at **12m 23s**), it suggests that this part of the station has been out of use for up to 187 years!

Captured, Dr Who and Tom are escorted towards the saucer, which appears to have landed near Sloane Square.

19m 00s Craddock – played by Kenneth Watson, who'd been Sgt Slade in the Flemyng-directed *The Other Man* – watches as his fellow prisoner Thompson (Eddie Powell) makes a break for freedom, clambering through a bombed-out terrace. Targeted by the Daleks, he falls through a shop awning that's almost entirely intact – strangely, given the devastation all around. (Stunt supervisor Powell busted his ankle so badly in the process that he returned from hospital with his foot in plaster.)

This sequence was hugely expanded from the draft, which made no mention of Thompson climbing anywhere – just running, and finding himself cornered.

Next, Louise asks David how long the saucer will stay on the ground. A preceding portion of this scene, designed to introduce Dortmun's bombs, was lost from the draft. It began with a close-up of one of the devices in Dortmun's hands, as he addressed Barbara: "This bomb -- that I have invented can save your grand-father from the Daleks. We now have enough of them to launch an attack." Wyler asked what good a single attack would do. "It will show the Daleks that there is an armed resistance against them. That human beings can fight back," replied Dortmun. David wondered if Dortmun had tested the bombs – but there was no need, insisted their inventor: "I know my formula is correct."

Right: The Dalek saucer lands in the Chelsea area.

22m 12s Dr Who, Tom and Craddock are shut up in a cell in the saucer, where Who takes Tom's comb to break the magnetic seal on the door – a considerable simplification from the TV version, where the Daleks' intelligence test was a fiendish, *Crystal Maze*-like poser that required the occupants to focus a beam of light onto seven pegs inside a box in order to release a magnetised bar, which could then be used to open the door.

In Subotsky's draft, two senior Daleks watched Dr Who searching the cell via a black-and-white screen. "You-believe-these-prisoners-to-be-the-most-intelligent-of-this-group?" asked the Gold Dalek (punctuation as scripted). "I-have-long-experience-in-these-matters," replied the Red. Back in the cell, Dr Who removed a sort of lens from the wall, using it to focus a light beam. Tom indicated a small hole near the top of the door – which Who focused the beam on: "There is a puff of smoke from the hole and the door of the cell slides open."

Having passed the Daleks' intelligence test, all three are escorted away to be robotised as a job lot. The obvious flaw with the Daleks' methodology is that anyone might accidentally break the seal. Perhaps (as per the draft) they're watching what the prisoners do in the cell, so potential Robomen might pass the test simply by *deducing* that they need a non-metal object? Even so, Craddock has demonstrated nothing: he might be as thick as two short planks!

Back in their HQ, the rebels are tuned into the Daleks' final warning – to surrender themselves before they destroy London completely. The threatened destruction of the capital seems to be a hangover from the TV original, in which the Black Dalek ordered London to be destroyed by firebombs (one of which was primed by Robomen at the end of the third episode).

David dons a Roboman's helmet to demonstrate how the rebels might get close enough to attack the saucer with the bombs. This was Susan's idea in the draft.

24m 40s Craddock, Dr Who and Tom are guided into three 'robotiser' cubicles – envisaged as "five vertical chambers enclosed in transparent curved Perspex" in the draft, rather than the 'departure lounge phone booths' seen on screen. (The Dalek curtains at screen right weren't mentioned either!) Originally, the chambers slid fully shut, preventing any possibility of escape.

25m 57s Dressed in Roboman garb, David tells a Dalek at the top of the saucer ramp that his 'prisoners' (including Louise) have come from Sector Four – and the rebel immediately behind mouths "Sector Four" in unison. Perhaps he's nervous, and reassuring himself that David's sticking to the script?

So David flings the Dalek down the ramp... and the other fake Roboman puts his hands on his hips to watch it explode!

Soon, the rebels rescue Dr Who and Tom... but it's too late for the now-robotised Craddock, who (oddly) marches off without a radio receiver attached to his helmet (just like the three newly converted Robomen at the start of the robotiser room sequence, in fact).

Tom stops various rebels, asking if they've seen "the girl" – so presumably someone has

THE UNDERGROUND... IN THE UNDERGROUND!

Dortmun's rebels are based in a secret room in Embankment Underground station... which is uncanny, because at the time of production, the station at the intersection between the Northern and Bakerloo lines was called Charing Cross, having been known as 'Charing Cross (Embankment)' until 1915 – a name to which it reverted in 1974, before becoming simply Embankment two years later. So *Daleks' Invasion Earth 2150 A.D.* really *did* predict the future.

At **12m 51s**, rebel David ducks beside a Tube map... one that suggests the Victoria Line (opened 1968), the Docklands Light Railway (opened 1987), the Jubilee Line extension (opened 1999) and the Elizabeth Line (due to open this month – May 2022) will all have been filled in by 2150, since none of them are visible. A notice headed "Victoria Station" – seen inside the entrance to Embankment at **12m 20s** – reads: "A new Underground station is being built..." In the *Marylebone Mercury* (and others) on 5 August 1966, film critic David Adams noted how, in 2150, "London Transport are still working on the Victoria Line (what do you mean, is it a mistake or are they joking?)".

UNDERGROUND
EMBANKMENT STATION
BAKERLOO & NORTHERN LINES

Above: Louise and Wyler dash into Embankment station.

Left: Inside the station, David hears Wyler approaching.

DALEKS' INVASION EARTH 2150 A.D.

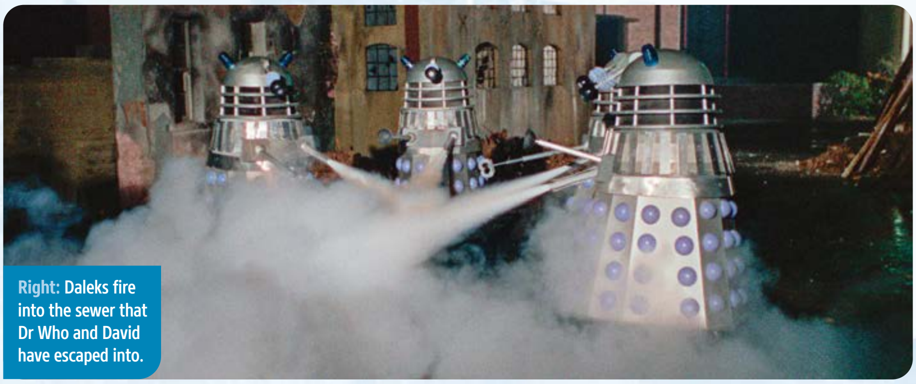
told him that Louise was part of the attack. The last of the rebels is wheeled around so hard by Tom that he seems to lose his footing completely…

34m 31s Soon, Tom is forced to retreat back into the saucer. In the draft, he hid from the Daleks in one of those Perspex chambers. Here, however, he falls in with a phalanx of Robomen… who line up to collect pills on plates from a dispensing machine. One presumes they're nutritional, not pharmaceutical, because Tom ingests several, seemingly with no subsequent ill effects. (As he does so, the Roboman to his left seems oblivious to the fact that his helmet's on wonky.) Since no such sequence appeared in the draft, it's tempting to speculate that the Robomen food machine business might have been devised by David Whitaker – who would have been familiar with the TARDIS food machine introduced in the first Dalek serial, which dispensed super-concentrated meals onto paper plates…

35m 32s With the bombs having proved useless, Wyler returns to the hideout, where Dortmun proposes fetching a van from the outskirts of London and regrouping in the country. In the draft, as per *The Dalek Invasion of Earth*, Dortmun suggested collecting a vehicle from a transport museum – but (surprisingly) there seems to never have been any intention to recreate the famous film sequences from the third episode of the TV original, with Barbara (Jacqueline Hill) and freedom fighter Jenny (Ann Davies) pushing Dortmun (Alan Judd) across central London, evading Daleks on Westminster Bridge.

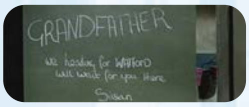
In the draft, this led into a sequence set in the sewer that Dr Who and David escaped into at **30m 51s** – analogous to the fourth episode scenes in which fugitives Susan (Carole Ann Ford) and David ran into Tyler (not Wyler: Bernard Kay) in a stinky tunnel. Here, David explained to Dr Who that they'd learned to use these sewers as if they were streets – but it was a dangerous route, since the sewers were full of alligators: "A lot of animals escaped from the Zoo when the Daleks invaded…" At which point, Dr Who slipped and fell into the slimy stream of the sewer. David's eyes grew wide with horror as he saw an alligator swimming along. Pulling out a gun, he shot it, using the last of his ammunition – but two more gators were approaching.

This was intercut with scenes of Tom in the saucer, where he ran into the robotised Craddock – again, as per the third episode of the original, in which Craddock's prisoner Larry Madison (Graham Rigby) helped Ian (William Russell) tear off the Roboman's headpiece. In the draft, Tom and Robo-Craddock wrestled across the robotising room – "smashing into control boards, robotising chambers and other equipment" – before Craddock ended up holding Tom at the wrong end of a ray gun: "Suddenly -- the gun is pushed up (as CRADDOCK fires) by someone who has jumped on him from behind." The new arrival shoved Craddock, who fell against a control board: "His metal ray gun hits a coil and there is an electrical explosion." With Craddock electrocuted, Tom's rescuer turned around – except it wasn't Larry, but a girl named Laurie: "TOM gapes…"



Right: Daleks fire into the sewer that Dr Who and David have escaped into.

While David followed Dr Who up a rickety ladder to escape the alligators – a ladder that broke away from the wall, meaning David ended up dangling over the hungry crocodilians, clinging onto Dr Who's hand – Tom and Laurie shoved Craddock's corpse down a disposal chute… but they soon found themselves prisoners of the Daleks.



40m 35s Finding the rebel HQ empty, Dr Who and David resolve to go to the Daleks' mine… somehow missing Susan's chalked message on the door: "We [sic] heading for Watford". In the draft, Barbara left her grandfather a written note… which was caught by a gust of wind when David opened the door, and blown under rubble. In this version, Dr Who walked toward "some guns and bombs", telling David: "We'll arm ourselves with these." But while they were busy "strapping bombs and ammunition around themselves" (!), Daleks were proceeding through the station, one of them holding a moving rod that was "obviously some sort of detector". It picked up humans behind one wall – and so the Daleks blew it open. Fleeing into the Underground, Dr Who and David used bombs to stop two oncoming Daleks, then shoved those two now-inert Daleks into two others: "all four fall onto the tracks… with a loud crash."

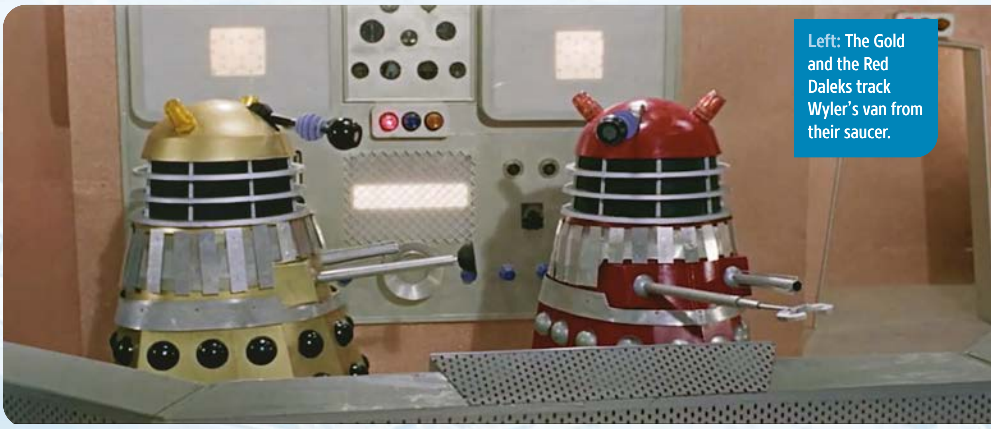
The Gold Dalek orders the Red Dalek to annihilate the van from the saucer.

Dortmun destroys himself, using his bombs to bring a building down on several Daleks so Wyler and Susan can flee London in a van.

43m 40s Driving the Morris J-Type through a squad of Daleks, Wyler smashes the windscreen with a house brick, presumably so he can see… but the windscreen is briefly intact at the start of the subsequent shot!

The Gold Dalek (which has one of its rear slats missing) orders the Red to annihilate the van from the saucer. In the draft, Gold was a hitherto-unimagined Purple variant… and the Daleks dropped a bomb on the van moments after Wyler, Susan and Barbara escaped it, instead of using a ray.

46m 56s En route to Bedford, Dr Who tells David they'll have to bypass Watford, since the place is "full of Daleks" – but how did they found out? Who outlines an alternative cross-country route on an Ordnance Survey map: from the Hendon area, they'll now reach Bedford via Bushey, Rickmansworth, Amersham, Chesham, Hemel →



Left: The Gold and the Red Daleks track Wyler's van from their saucer.

→ Hempstead and Dunstable. Tragically, their map must be very old, since the M25 (opened in 1986) is conspicuously missing...

In the next scene, they're suddenly about three miles from their objective – which suggests they've walked some 60 miles in the interim. If they've not pulled off an unseen carjack, surely three days or so must have passed?

The first of the two Robomen killed on the nearby bridge falls when David's rifle shot resounds – but there's no sign that David's weapon actually fires.

47m 39s The Dalek saucer lands, bringing Tom and Louise (who've met up aboard) to the mine workings. Presumably the mountainous heaps it lands on are actually material excavated from the ground, not the peaks of the Chilterns.

So have Tom and Louise *really* spent the three days it seems to have taken Dr Who and David to walk to Bedford stuck behind the food dispenser, while the saucer flies from pillar to post – collecting slave labour, perhaps?

Exiting the saucer via a disposal chute, Tom and Louise run into Wells (Roger Avon), who shows them a tool shed they can hide in. Roger Avon had twice featured in *Doctor Who* in 1965: as Saphadin in *The Crusade*, then as Daxtar in the fourth episode of *The Daleks' Master Plan*.

In the draft, the chute from the saucer deposited Tom and Laurie into a tunnel-like section of the mine, where Wells warned them to beware the Slyther: "It's a creature the Daleks send out to track down escaped prisoners. It's made of metal." The organic Slyther had been oh-so-visible in the TV original – but here, it was represented as "a sliding, slithering noise in the distance", then "two shining eyes" coming toward Tom and Laurie out of the darkness: "The metallic gleam of the Slyther's body is seen behind them." (Eventually, they escaped the creature via a swinging wooden platform in the mine shaft.)

Meanwhile, Susan and Wyler seek refuge with two women who mend the mine slaves' clothing.

52m 10s Both of the so-called 'Women in the Wood' had played roles for Gordon Flemyng before. Shortly before Eileen Way had featured as Old Mother in *Doctor Who*'s first-ever serial *100,000 BC* (aka *An Unearthly Child*, 1963), she'd played Mme Padoie in *Bachelors* (1963), a Flemyng-directed play in a Granada anthology series based on the works of the 19th-century French author Guy de Maupassant. Up-and-coming comic actress Sheila Steafel had been a barmaid in *The Mating Age* (1961), one of the plays in another Granada anthology, *The Younger Generation*, then a waitress in an instalment of *Saki* (1962), subtitled *The Improper Stories of HH Munro*.

Brockley betrays Dr Who to the Daleks, but is blown up in the tool shed as his reward.

60m 20s Next morning, black marketeer Brockley (Philip Madoc) brings Dr Who and David to the tool shed, where they're reunited with Tom and Louise, who have just met mine worker Conway... played by Keith Marsh, another frequent Flemyng collaborator: he'd been Nelson in the *Younger Generation* play *Goodbye Charlie* (1961), then Duckby in an episode of *Saki* (1962), and most recently 'Caravan' in the *Maupassant* tale *Women and Money* (1963).

What's happened to Wells, who performed Conway's function in the TV original? His sudden disappearance seems very odd. (It's known that production on the movie was held up due to Peter Cushing falling ill partway through – so it's tempting to speculate that Wells actor Roger Avon wasn't available by the time Cushing recovered, hence the creation of Conway?)

Conway explains that the Daleks are going to extract the metallic core of the Earth by dropping an explosive capsule into a fracture in the Earth's crust. Meanwhile, the Daleks crow that they intend to "pilot this planet to the vicinity of our own... and occupy it!" This apparently throwaway line seems to refer to a plot element elaborated on in the draft, in which Dr Who deduced that if the Daleks could move the Earth to a position close to their own irradiated planet, they could discard the machines they travel about in and live freely on the Earth instead: "That's what they're doing at the mine..."

66m 21s On Dr Who's instructions, Tom and Conway try to divert the Dalek capsule down an old mine shaft that leads to a strongly magnetic point – but Conway ends up falling down one of the shafts, along with the robotised Craddock. Someone else sacrificed themselves to save Tom in the draft: Laurie, who was killed by her robotised brother Philip just as Larry was killed by his robotised sibling Phil (Peter Badger) in the TV original.

67m 56s Brockley betrays Dr Who to the Daleks, but is blown up in the tool shed as his reward. Brockley, who didn't feature in the draft, was clearly descended from TV spiv Ashton (Patrick O'Connell) – who was killed by the Slyther instead.

Next, a Dalek with a claw attachment guides Susan and Wyler through the Daleks' HQ... but it's suddenly acquired a sucker arm when Susan is reunited with her grandfather.

73m 09s Having promised to help neutralise the magnetism that threatens the Daleks, Dr Who instead seizes his chance to order the Robomen to attack their masters – Barbara's scheme in the TV original, of course. Alas, David has been

Top: Brockley (Philip Madoc) lays a trap for Dr Who outside the tool shed.
Right: The Dalek saucer lands beside the mine workings.

DALEKS' INVASION EARTH 2150 A.D.

ordered to take her counterpart Louise to safety... and out of the story, pretty much.

One of the Robomen visibly snaps the Black Dalek's claw off as he attacks it... but the claw is intact again moments later, once the rebellion in the control centre has been defeated.

74m 18s The Daleks set their rel counter going – a prop reused in *Doctor Who* several times, including in a warehouse scene in the third episode of *The War Machines* (recorded after the movie was filmed, but broadcast before its premiere).

'Rel' has never before been used to denote time. In the first movie, the Daleks used an Earthly unit instead: "The neutron bomb will be ready for explosion in one hour..." Perhaps this suggests that the invasion of Earth preceded the events of ***Dr. Who and the Daleks*** – ie, that the Daleks took "hours" back to Skaro afterwards?

78m 00s Diverted along planks laid by Tom, the capsule explodes, releasing magnetism that sucks the Daleks into the Earth, including some represented by Herts Plastic Moulders models (available from branches of Woolworths in 1966). It causes their saucer to crash, too... whereas in the TV original, the explosion created a volcano.

In the draft script, the Daleks were all destroyed when the Robomen turned on them. While the Robomen, no longer under Dalek control, removed their "transparent plastic globes and metal 'ears'", Dr Who reversed the capsule's descent. It soon returned to the control room, where Dr Who and Susan gasped as Tom climbed over the top and said "Hello" – before fainting dead away.

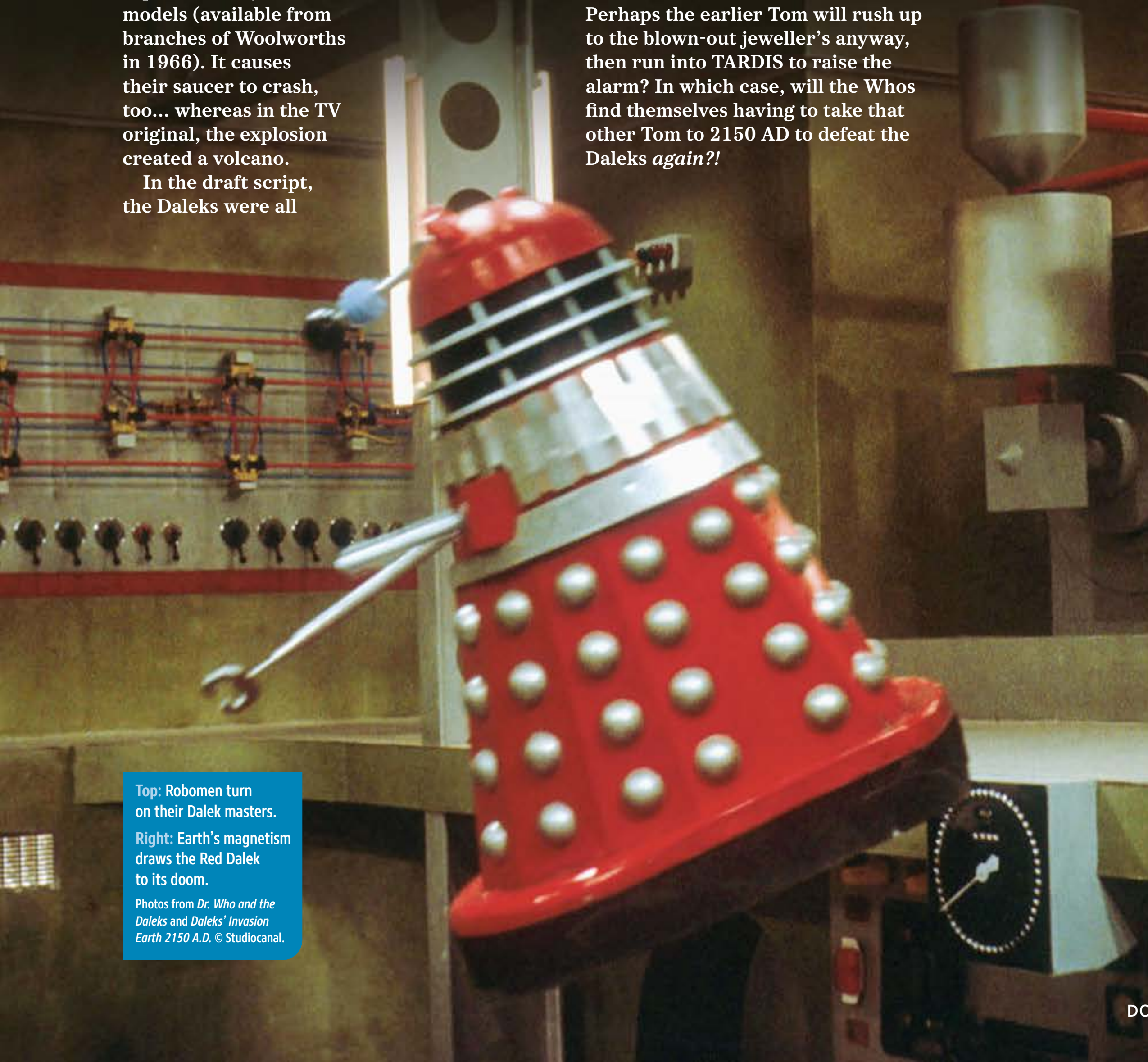
82m 20s Dr Who has returned Tom to "a couple of minutes" before the jewellery store blag, enabling him to clobber the robbers and escort them away in their own getaway car, dreaming of honours. But if the later Tom has KO'd the driver, where's the Tom who got whacked on the noggin outside the travel agents? Because if that earlier Tom doesn't try to raise the alarm by rushing into TARDIS, he can't be in that mine shaft in 2150 AD to deflect the Daleks' bomb!

Perhaps the earlier Tom will rush up to the blown-out jeweller's anyway, then run into TARDIS to raise the alarm? In which case, will the Whos find themselves having to take that other Tom to 2150 AD to defeat the Daleks *again?!*

Bernard Cribbins will get to take another pop at the Daleks – playing Wilf in *The Stolen Earth/Journey's End* (2008). By when the Daleks will have discovered *another* means to move the Earth through space...

The TV original ends with a famously emotional scene beside the Thames, where the Doctor bids adieu to Susan. In Subotsky's draft, David and Wyler bade farewell to the travellers beside TARDIS, now cleared of debris. "And now... we must return to our own time," said Dr Who. "Thank heaven you came to ours," said Wyler. Inside, Dr Who promised the others that they'd soon find themselves back in their little garden... but when Tom opened the doors, he saw they'd instead landed on the field at Agincourt in 1415 AD, watching Henry V deliver the St Crispin's Day speech – ie, "We few, we happy few, we band of brothers..."

"If possible, we will get a clip of this from the Laurence Olivier film," noted Subotsky, referring to the 1944 Technicolor adaptation of the Shakespeare play. And so, just as Ian had after sighting a Roman legion at the end of ***Dr. Who and the Daleks***, Tom shut the door quickly – "and rushes about adjusting the controls, in speeded-up action, as we -- FADE OUT". **DWM**



Top: Robomen turn on their Dalek masters.

Right: Earth's magnetism draws the Red Dalek to its doom.

Photos from *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.* © Studiocanal.

FURTHER INFO

BLU-RAY

INVASION EARTH

COMPANY
Studiocanal
YEAR
2013/2022
(4K UHD)
AVAILABILITY
Out now/released 18 July

DVD

DALEKS' INVASION EARTH

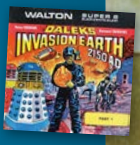
COMPANY
Studiocanal
YEAR 2002, 2006
(box sets)/2013
AVAILABILITY
Deleted/Out now

VIDEO

DALEKS INVASION EARTH 2150 A.D.

COMPANY
Thorn EMI/Warner
Home Video
YEAR 1982/1988,
1996
AVAILABILITY
Deleted

8MM



COMPANY
Walton Sound
and Film
services
YEAR 1977
AVAILABILITY
Unavailable

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

DOCTOR WHO
BOX
POLICE PUBLIC CALL
HOLIDAY SPECIAL
13p
SEE INSIDE FOR... Thrilling picture stories, quizzes, exciting features, portrait pin-ups and lots more!

What Is It? A comic strip originally featured in Polystyle's *Doctor Who Holiday Special 1974*, then significantly altered when reprinted in the *Mighty Midget Doctor Who Comic*, a supplement to *New Mighty TV Comic* issue 1292.

Who Wrote It? Unknown, but thought to be Dennis Hooper.

When Was It? May 1974, then September 1976.

Where Does It Fit? Awkwardly, into two distinct eras at once.

Why Does It Matter? It raises profound questions about the nature of linear continuity in a universe where time travel is possible.

How Do I Find It? Only by tracking down the original comics.

FREE inside Dr Who Mighty Midget Comic!
NEW MIGHTY 9p
TV COMIC
No.1
INSIDE A COMPLETE DR WHO COMIC... FREE!
A complete Dr WHO story plus a complete DALEK story!
*New story...
STAR TREK
PLUS
HAGAR
Next week... another Mighty Midget comic FREE! 16 packed pages of 'Star Trek'
PLUS
POPEYE

Doomcloud

> *"This is no ordinary phenomenon. That is the beginning of a galactic cyclone, a magnetic storm of vast proportions. I must assess its path – and quickly!"*

A mysterious poison cloud engulfs the Earth. The evil Zirconians plan to occupy the planet once humanity is dead.

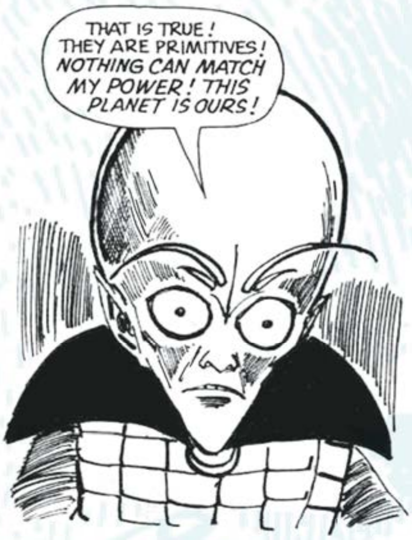
Doomcloud belongs to a select list of *Doctor Who* adventures: those that, through some quirk of time, the Doctor has lived through more than once.

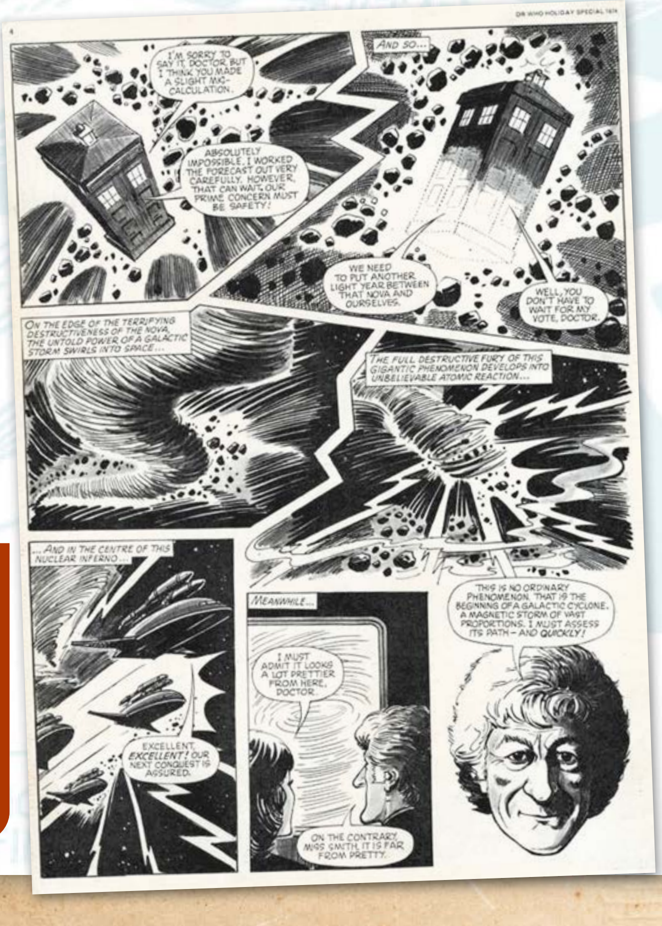
In its first iteration, it was typical Polystyle fare, most notable for being the first of only three contemporaneous comic-strip outings for the Third Doctor and Sarah Jane Smith. The pair watch from the TARDIS as a planet goes nova, unexpectedly flares into a galactic storm and then becomes a cloud of poison gas. Science wasn't often a strong point of these stories...

The TARDIS returns to Earth (a journey that somehow takes "several days"), where Brigadier Lethbridge-Stewart joins the team at 10 Downing Street. The Doctor urges the Prime Minister to prepare for humanity's extinction – but as the chosen few head for nuclear shelters, he suspects an alien hand in this disaster.

Commandeering a radio telescope, he creates "a massive surge of static charge", pushing the cloud back into space with a flash that destroys the cloud-creating Zirconians' fleet too. (Again, science isn't a strong point here.) Humanity recovers, with the Doctor typically confident that "Most will never believe it happened."

But then, what if it happened again a few years later?


THAT IS TRUE! THEY ARE PRIMITIVES! NOTHING CAN MATCH MY POWER! THIS PLANET IS OURS!

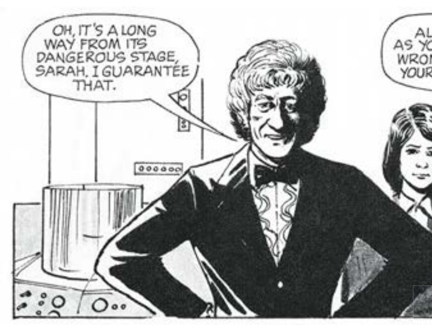

DR WHO HOLIDAY SPECIAL 1974
I'M SORRY TO SAY IT, DOCTOR, BUT I THINK YOU MADE A SLIGHT MIS-CALCULATION.
ABSOLUTELY IMPOSSIBLE. I WORKED THE FORECAST OUT VERY CAREFULLY. HOWEVER, THAT CAN WAIT. OUR PRIME CONCERN MUST BE SAFETY!
AND SO...
WE NEED TO PUT ANOTHER LIGHT YEAR BETWEEN THAT NOVA AND OURSELVES.
WELL, YOU DON'T HAVE TO WAIT FOR MY VOTE, DOCTOR.
ON THE EDGE OF THE TERRIFYING DESTRUCTIVENESS OF THE NOVA, THE UNTOLD POWER OF A GALACTIC STORM SWIRLS INTO SPACE...
THE FULL DESTRUCTIVE FURY OF THIS GIGANTIC PHENOMENON DEVELOPS INTO UNBELIEVABLE ATOMIC REACTION...
...AND IN THE CENTRE OF THIS NUCLEAR INFERNO...
EXCELLENT. EXCELLENT! OUR NEXT CONQUEST IS ASSURED.
MEANWHILE...
I MUST ADMIT IT LOOKS A LOT PRETTIER FROM HERE, DOCTOR.
ON THE CONTRARY, MISS SMITH, IT IS FAR FROM PRETTY.
THIS IS NO ORDINARY PHENOMENON. THAT IS THE BEGINNING OF A GALACTIC CYCLONE. A MAGNETIC STORM OF VAST PROPORTIONS. I MUST ASSESS ITS PATH – AND QUICKLY!

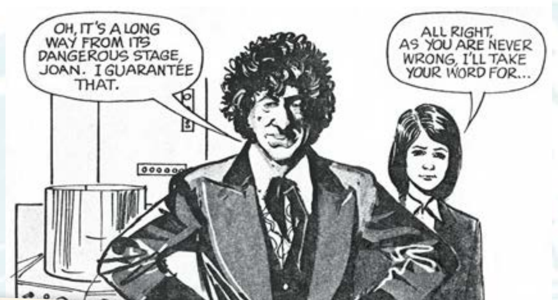
Top left: The *Doctor Who Holiday Special* (Polystyle, 1974).

Left: The first issue of *New Mighty TV Comic* (Polystyle, 1976).

Above right: The leader of the Zirconians in *Doomcloud* (1974/76). The original strip was illustrated by Jim Eldridge.

Right: Page two of the original *Doomcloud*, featuring the Third Doctor and Sarah Jane Smith.


OH, IT'S A LONG WAY FROM ITS DANGEROUS STAGE, SARAH. I GUARANTEE THAT.
ALL RIGHT, AS YOU ARE NEVER WRONG, I'LL TAKE YOUR WORD FOR...


OH, IT'S A LONG WAY FROM ITS DANGEROUS STAGE, JOAN. I GUARANTEE THAT.
ALL RIGHT, AS YOU ARE NEVER WRONG, I'LL TAKE YOUR WORD FOR...

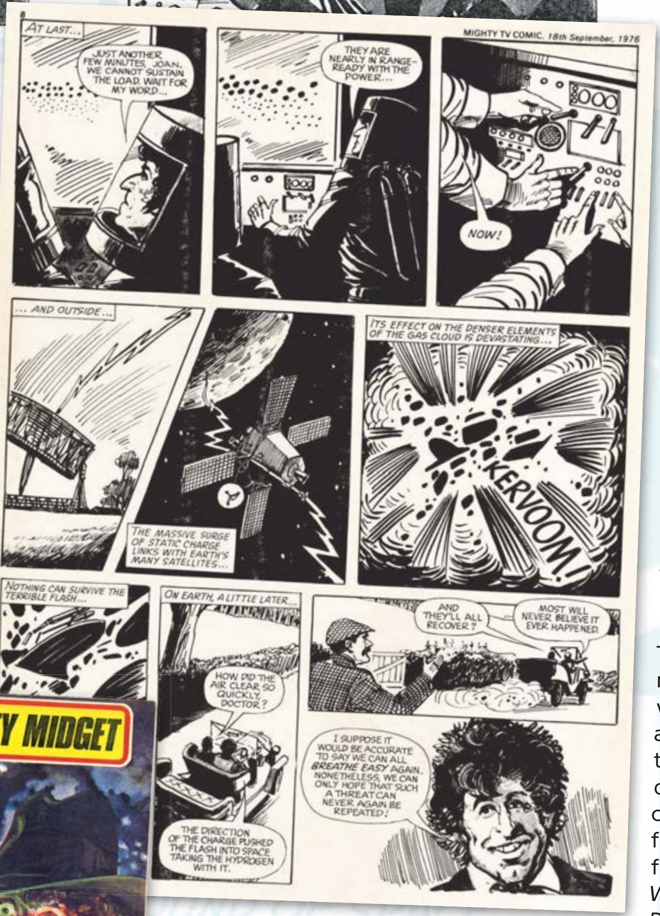
Left: Artist John Canning replaced the Third Doctor with the Fourth for the 1976 version of *Doomcloud*.

Left below: The final page of the 1976 version of *Doomcloud*.

Below left inset: The free *Mighty Midget* comic that was included with issue 1 of *New Mighty TV Comic*.

Bottom left: Joan Brown, General Maxwell-Lennon and the Fourth Doctor in the 1976 version of *Doomcloud*; and Brigadier Lethbridge-Stewart in the corresponding panel of the 1974 original.

Below right: Miss Young in *The Sea Devil* from the *TV Comic Annual 1979* (Polystyle, 1978); *Short Trips and Side Steps* (BBC Books, 2000).


MIGHTY TV COMIC, 18th September, 1976
AT LAST...
JUST ANOTHER FEW MINUTES, JOAN. WE CANNOT SUSTAIN THE LOAD. WAIT FOR MY WORD...
THEY ARE NEARLY IN RANGE-READY WITH THE POWER...
NOW!
... AND OUTSIDE...
THE MASSIVE SURGE OF STATIC CHARGE LINKS WITH EARTH'S MANY SATELLITES...
ITS EFFECT ON THE DENSER ELEMENTS OF THE GAS CLOUD IS DEVASTATING...
KERVOOM!
NOTHING CAN SURVIVE THE TERRIBLE FLASH...
ON EARTH, A LITTLE LATER...
HOW DID THE AIR CLEAR SO QUICKLY, DOCTOR?
THE DIRECTION OF THE CHARGE PUSHED THE FLASH INTO SPACE TAKING THE HYDROGEN WITH IT.
AND THEY'LL ALL RECOVER?
MOST WILL NEVER BELIEVE IT EVER HAPPENED.
I SUPPOSE IT WOULD BE ACCURATE TO SAY WE CAN ALL BREATHE EASY AGAIN. NONETHELESS, WE CAN ONLY HOPE THAT SUCH A THREAT CAN NEVER AGAIN BE REPEATED!

In 1976 *TV Comic* had a revamp, adopting the prefix *Mighty* and switching to a larger, tabloid format. The first two new-look issues boasted *Mighty Midget* inserts, respectively devoted to recycled *Doctor Who* and *Star Trek* material. *Doomcloud* resurfaced in the former, but with some crucial changes.

The original version was illustrated by Jim Eldridge, but artist John Canning brought the story up to date by pasting images of the Fourth Doctor over the features of his predecessor. Similarly, a shaved lip and a pair of glasses transformed the Brigadier into regular army officer General Maxwell-Lennon. A reference to UNIT was removed, while a dialogue tweak had the General working with the Prime Minister, rather than the Doctor. The PM himself remained unseen, and so could equally well be Harold Wilson (1974), James Callaghan (1976) or "Jeremy" – the probable Premier mentioned in *The Green Death* (1973; presumably named after then-Liberal leader Jeremy Thorpe).

PRESENTED FREE with the NEW MIGHTY TV COMIC No.1
MIGHTY MIDGET
Doctor Who
COMIC
Two complete adventure stories inside!

Sarah was replaced too – but in name only, in her case. Perhaps it was felt that, as rendered here, she wasn't all that recognisable. Though still appearing on TV at the time (in *The Masque of Mandragora*), she disappeared from the regular *TV Comic* strip in the same week, suggestive of a behind-the-scenes reason. (She'd be back three months later in another *TV Comic* story, *Dredger*.) One speech balloon in the revised *Doomcloud* still calls her "Sarah", giving the game away; otherwise, here we have the debut of a brand-new companion... Joan Brown.

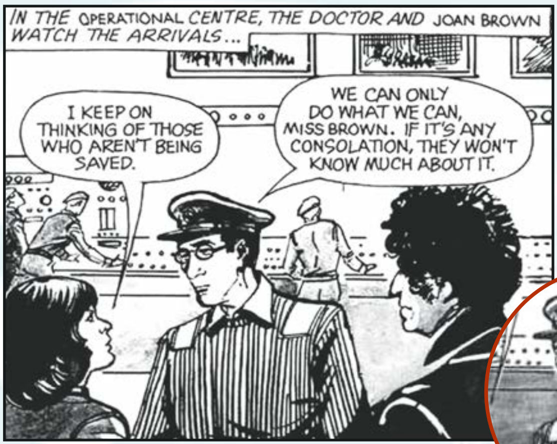
Mighty TV Comic's *Doctor Who* strip resumed with new stories, but further retouched reprints appeared in the 1977 *Winter Special*. Reprints replaced the regular strip from July 1978 onwards, with the Fourth Doctor taking the place of the Third or even the Second.

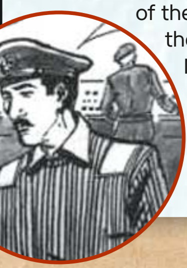
No other TV characters appeared in these strips, so the 'Joan Brown' problem didn't arise again.

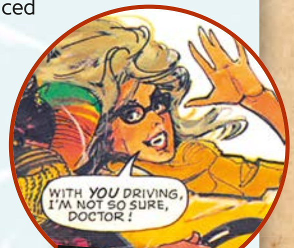
Months after Sarah's on-screen farewell, however, a dead ringer for her assisted the Doctor with *Jackals of Space!*, included in *Mighty TV Comic Annual 1978*. This character is never named, so she could well be Joan the clone again. There's also the curious case of knife-wielding companion Miss Young, from the publisher's final original *Doctor Who* strip – *The Sea Devil*, in *TV Comic Annual 1979*. Miss Young would appear to be Leela in glasses and a blonde wig.

Of course, no-one is ever forgotten in the extended *Doctor Who* universe. So Joan Brown, Maxwell-Lennon and Miss Young are all referenced in Gary Russell's *Countdown to TV Action*, featured in the BBC Books prose anthology *Short Trips and Side Steps* (2000). Joan is described as "Dr Who's friend... a local newspaper reporter he had first met shortly after his exile by the Time Lords." Who knows, then, how many adventures she may have shared with him in a parallel universe?

The beauty of *Doctor Who* apocrypha is that you get to decide. **DWM**


IN THE OPERATIONAL CENTRE, THE DOCTOR AND JOAN BROWN WATCH THE ARRIVALS...
I KEEP ON THINKING OF THOSE WHO AREN'T BEING SAVED.
WE CAN ONLY DO WHAT WE CAN, MISS BROWN. IF IT'S ANY CONSOLATION, THEY WON'T KNOW MUCH ABOUT IT.



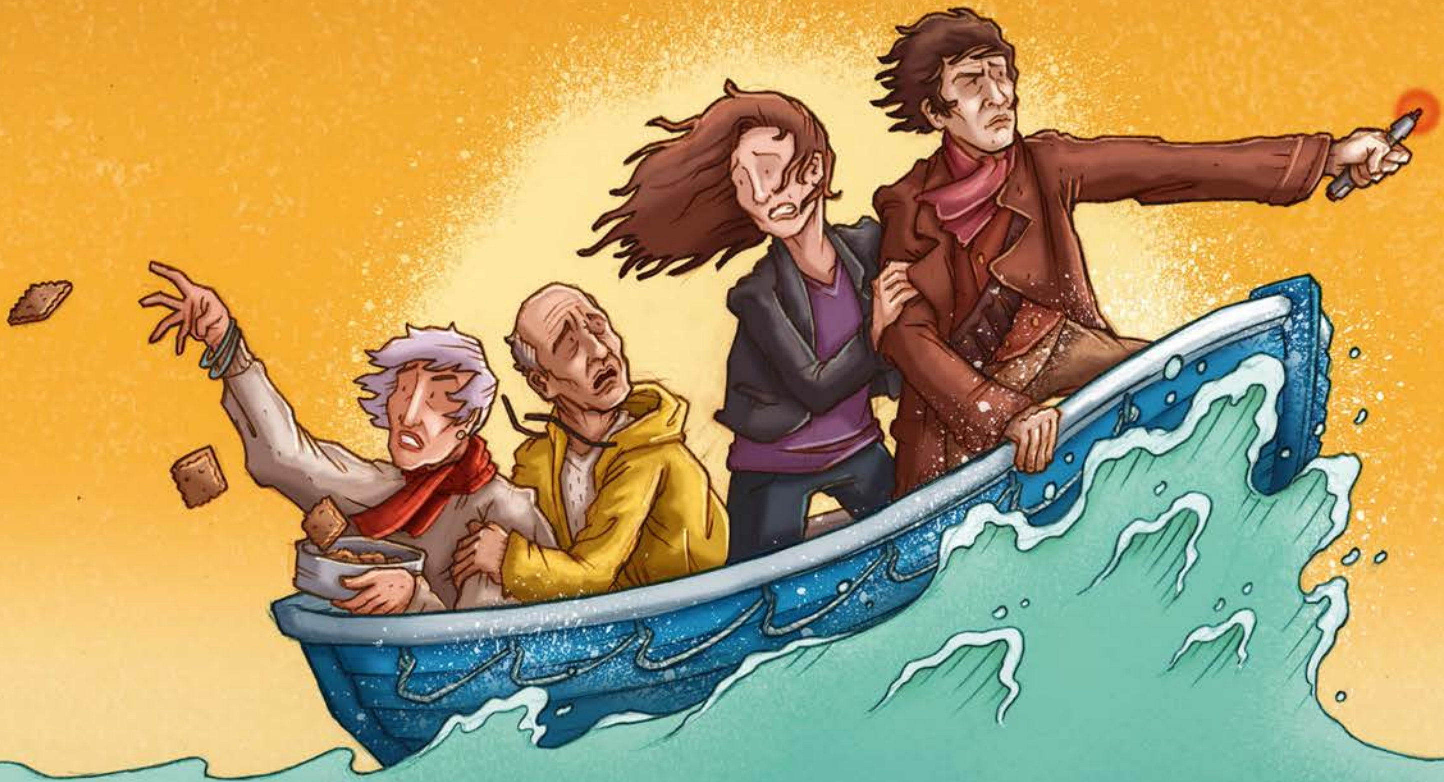

WITH YOU DRIVING, I'M NOT SO SURE, DOCTOR!

BBC
DOCTOR WHO
SHORT TRIPS AND SIDE STEPS
A COLLECTION OF SHORT STORIES
EDITED BY STEPHEN COLE AND JACQUELINE RAYNER

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies



Reviewed this issue

- ***The War Doctor Begins: Battlegrounds***
  Featuring The War Doctor
  RRP £19.99 (CD), £16.99 (digital)
- ***The Companion Chronicles: The Second Doctor – Volume Three***
  Featuring The Second Doctor, Jamie, Zoe
  RRP £19.99 (CD), £14.99 (digital)
- ***The Ninth Doctor Adventures: Back to Earth***
  Featuring The Ninth Doctor
  RRP £24.99 (CD), £19.99 (digital)

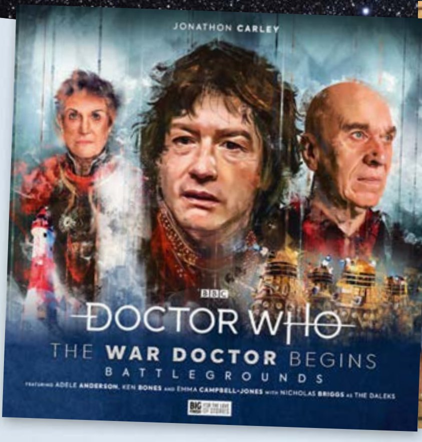
Available from bigfinish.com

Review and illustration by
JAMIE LENMAN

Since 2015's first *War Doctor* set, featuring John Hurt as the Doctor's 'forgotten' incarnation, Big Finish have been our guides through the brain-boggling mindscape that is the Time War. The breadth and depth of stories told within this framework have stretched our collective imaginations with ever higher stakes and concepts, until the listener might wonder where things could possibly go next. The third set in the recent *War Doctor Begins* range, subtitled *Battlegrounds*, provides us with our answer: go small.

The tone (and indeed the entire point) of Phil Mulryne's opener, *The Keeper of Light*, is 'traditional' *Doctor Who*, with a chirpy companion, a base under siege and a barrage of cheeky quips. This is something of a shock to the system after the previous two sets, but a pleasant change of pace nevertheless. Much has been written in these pages about Jonathon Carley's flawless recreation of the weary warrior in his early days, so much so that we don't even bother comparing him with his illustrious predecessor – he *is* the Doctor, plain and simple. But here he displays much more of the lightness and joviality that has hitherto shone through only in thin shafts, making him more Doctor-ish than ever, and a joy to be around.

In a neat bit of casting, he's surrounded by actors who've served in the Time War themselves, only under different guises. Emma Campbell-Jones, better known as Cass from 2013's *The Night of the Doctor*, portrays sidekick Layla Bridge with a telling detachment, giving some clue to the solution of the puzzle while still proving an excellent foil for Carney.


JONATHON CARLEY
BBC
DOCTOR WHO
THE WAR DOCTOR BEGINS
BATTLEGROUNDS
FEATURING ADÈLE ANDERSON, KEN BONES AND EMMA CAMPBELL-JONES WITH NICHOLAS BRIGGS AS THE DALEKS
BIG FINISH

Elsewhere, ex-Time Lords Ken Bones and Adèle Anderson moonlight as a troubled middle-aged Earth couple, trying to fix their marriage in the middle of a cosmic crisis. It's these two, rather than the Doctor and Layla, who provide the emotional backbone of the piece, and their gradual healing is worth more than the many spooks and scares along the way.

In fact, once the core threat emerges, it hardly seems necessary, even if Hugh Ross' imposing intonations do give it impressive stature and menace. Even after a thrilling lifeboat chase through a churning ocean (depicted on the opposite page), what matters most isn't the slightly glib final battle but the zest with which the Doctor engages in it. Even after the rug has been pulled, we can forgive the sleight of hand for the clever way in which this particular escapade is sewn into the larger canopy of the narrative, and we're ready once more to head back into the fray.

Advancing and retreating in an endless loop are a new breed of Daleks: the Berserkers.

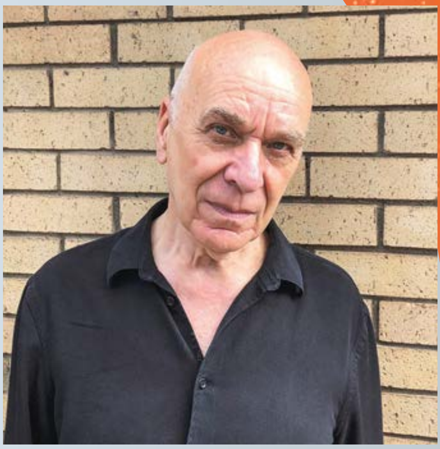
Set again in cramped conditions with a skeleton cast, Rossa McPhillips' *Temmosus* continues this trend of personalising a scarcely conceivable conflict through human (or humanoid) relationships. Rose Basista's Thal executive officer Soolal is smart and sturdy, an even match for the Doctor, but it's the bond between David Warwick's Captain Dylon and his second-in-command Gilder (Troy Alexander) that really sings out in this tense chess game between two warring factions.

Niftily, these dynamics are mirrored by the increasingly complex machinations of Dalek society, as dexterously performed by Nicholas Briggs. While the neurotic Emperor booms his commands, the tricksy Time Manipulator plots and plans, and as various hapless drones snivel and whine, it's hard to believe they all emanate from the same person.

By the time his Gallifreyan kin arrive on the scene, the Doctor has been framed as the one good man fighting aggressors from all sides, and it's a frame he fills fabulously. With everyone painted in shades of grey, he stands out as a force for good, despite his own misgivings, and his closing argument for the rights and freedoms of the Thal people show us that the alien we love is still in there somewhere. Stirring stuff.

Rounding off this triptych is Timothy X Atack's *Rewind,* going even smaller than the previous instalments by limiting itself to an ever-decreasing time bubble. It's a well-worn path, even outside of *Doctor Who*, but Atack freshens it up by giving it over almost entirely to Sarah Moss' likable Ignis, who narrates proceedings in voiceover. So thoroughly does she and partner Regis (Homer Todiwala) build the world of Wheverin, we barely notice the Doctor is largely missing from the first 30 minutes or so. Ignis' eventual discovery of him, tinkering away in a dilapidated castle, plays out like all the best 'new companion' episodes, although her constant undercutting of his every utterance does stifle his authority at times.

Meanwhile, advancing and retreating in an endless loop are a new breed of Daleks: the Berserkers. If the slightly soap-opera trappings of *Temmosus*' squabbling set-up threatened to blunt the edge of their malevolent bloodlust, then these clanking death machines put the terror squarely back in the tin-pots. With their stained casings and bellowed cries of "OBLITERATE", their ever-present threat gives bite to yet more tender tales of civilian casualties. In particular, Ignis' frenzied countdown towards destruction or salvation, played out against a rising chorus of metallic threats, is a truly heart-stopping moment.



Alas, listeners will have to get used to living life on the edge of their seats whilst they wait for the fourth box set. But while they do so, they may reflect that sometimes less is more; by concentrating on the little things, *Battlegrounds* gives colour and meaning to the bigger picture.

Elsewhere, Big Finish's lauded range of *Companion Chronicles* continues with their third box set focusing on the Second Doctor – or rather, on his friends Jamie and Zoe. First of four instalments is *The Death of the Daleks* by George Mann, featuring 1960s legend Frazer Hines as both the aforementioned Mr McCrimmon and his extraterrestrial friend. Structuring the opening half as an interrogation, with the Scots warrior recounting recent events on pain of electric shock for untruthful answers, is an ingenious way to present the material *and* allow a deeper insight into the time travellers' relationship. In both 'past' and 'present' scenes, Hines excels, as usual, at delivering a youthful, sprightly Jamie as well as a brooding, rather agitated Doctor.

It's in this that *Death* diverges most notably from its inspiration, giving us a Time Lord wracked with guilt and shame at his own violent actions in a way that chimes much →

Opposite page inset: Emma Campbell-Jones.
Top: David Warwick, Rose Basista, Jonathon Carley and Troy Alexander.
Above left inset: Adèle Anderson.
Above right: Ken Bones.
Left: Jonathon Carley.

FULL CAST AUDIO DRAMA starring FRAZER HINES and WENDY PADBURY
BBC
DOCTOR WHO
THE COMPANION CHRONICLES
THE SECOND DOCTOR: VOLUME THREE

Right: The Doctor (Patrick Troughton) and Jamie (Frazer Hines) in *The Mind Robber* (1968).

Far right inset: Wendy Padbury as Zoe.

→ more with the 21st-century take on the show, rather than the popcorn weekly serial of the black-and-white days. It's a credit to Hines' abilities that his interpretation still feels congruent with Patrick Troughton's original, and aside from yet another chilling addition to Dalek canon, *Death*'s main appeal is this chance to peek at the Doctor's innermost intrigues.

> **It's a credit to Hines' abilities that his interpretation still feels congruent with Patrick Troughton's original.**

Set in a familiar sort of flawed future, Martin Day's *The Phantom Piper* uses a technological MacGuffin as a means for Jamie to relive several key moments from his upbringing. As before, Hines imbues these sequences with a vital believability, although it's here we approach the limits of the format: in addition to the Doctor and Jamie, our lead is called upon to deliver a clutch of ancillary roles, with the various attempts at digital disguising somehow making things even more confusing. Coupled with the failure to offer any sort of explanation for the inclusion of said phantom, it comes as something as a surprise that *Piper* ends up as satisfying and enjoyable as it does. Ultimately Hines' winning performance, together with a string of truly touching and thoughtful vignettes, makes this an invaluable slice of *Doctor Who* lore.

From Paul Morris' *The Prints of Denmark* onwards, things are turned over to Hines' long-term colleague Wendy Padbury, reviving computer genius Zoe with an irresistible brio. In a canny move, she's paired with Rufus Hound's Meddling Monk, said by some to have inspired certain aspects of the Doctor's second incarnation in the first place – although Hound seems set on playing him as an out-and-out cartoon. This works fine for *Denmark,* which has the feel of a Comic Relief special; after a slightly sluggish beginning, we're soon having a whale of a time watching his various schemes play out. Before long, though, it becomes apparent that *Denmark* is actually spinning a yarn out of *Doctor Who*'s own history – one that will delight fans as they try to play along with our heroes. Witty, affectionate and ever-so-clever without being smug, *Denmark* is a special treat for all hardcore *Who*-natics, and sure to enrapture first-timers as well.

Rounding us off is Penelope Faith's *The Deepest Tragedian,* a two-hander between Zoe and troubled soldier Tom Waugh, played by Richard Unwin. If *Denmark* was a meta-textual treatise on the search for missing episodes, then *Tragedian* is a play within a play dedicated to the art of acting. If you're going to do this, you'd better make sure you have an extraordinary talent up your sleeve, and thankfully Big Finish have Unwin. Playing no less than five discreet versions of the same dying infantryman, Unwin rages with Shakespearean thunder and whimpers with naked despair, delivering a tour de force with nearly every line. Not to be outdone, Padbury matches him blow for blow with a range of complimentary creations, as well as highlighting the more compassionate side of Miss Heriot.

Never mind that there's no plot to speak of, or that the vague threats against an absent Doctor come to nothing. With *Tragedian,* we have the crowning jewel in a cluster of dazzling beauties, a fabulous addition to one of Big Finish's finest lines. **DWM**

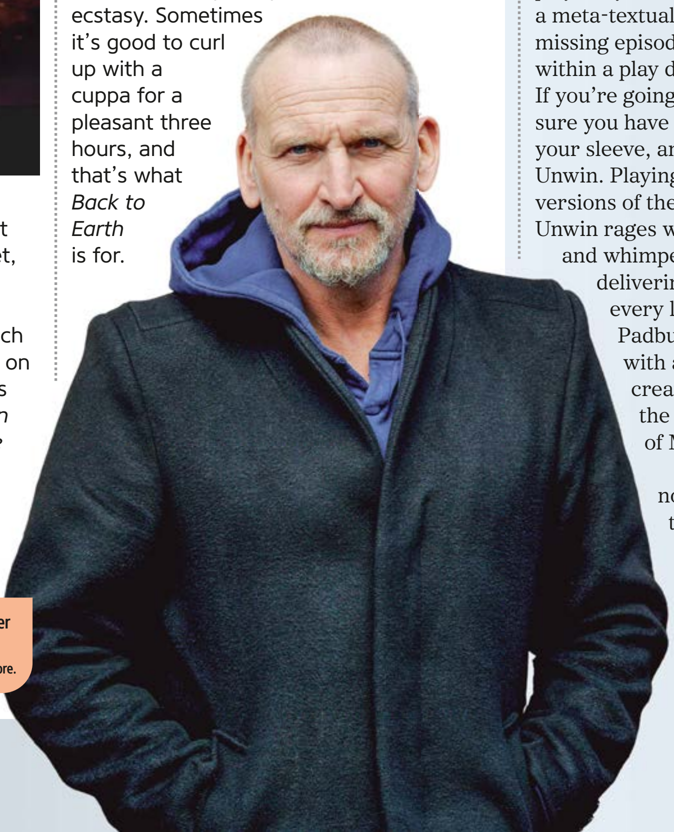
Back to Earth

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
FULL CAST AUDIO ADVENTURES
THE NINTH DOCTOR ADVENTURES
BACK TO EARTH

There's something quite comforting about the fact that the latest Ninth Doctor box set, *Back to Earth*, is no towering classic.

This trio of tales set on the Doctor's adopted homeworld still feels very much like something we could expect to see on TV, and indeed we *have* seen elements of Robert Valentine's *Station to Station* on television, as part of ITV's *Sapphire & Steel,* with more or less the same characters and setting. It's thin stuff, but easy on the ears, and Christopher Eccleston maintains his stellar presence throughout. Alexander Arnold shines as the titular pretender in Sarah Grochala's *The False Dimitry*, a lovely pseudo-historical with some cheeky answers for a few ancient questions, and Tim Foley's *Auld Lang Syne* has a pleasing patchwork quality to it, borrowing from Audrey Niffenegger's novel *The Time Traveler's Wife* like so many before it.

It's unlikely that any of these adventures will find their way into the *Doctor Who* hall of fame, but that's fine, because one can't always be clutching one's chest in paroxysms of fear or ecstasy. Sometimes it's good to curl up with a cuppa for a pleasant three hours, and that's what *Back to Earth* is for.



Right: Christopher Eccleston.
Photo © Tony Whitmore.

BBC

DOCTOR WHO

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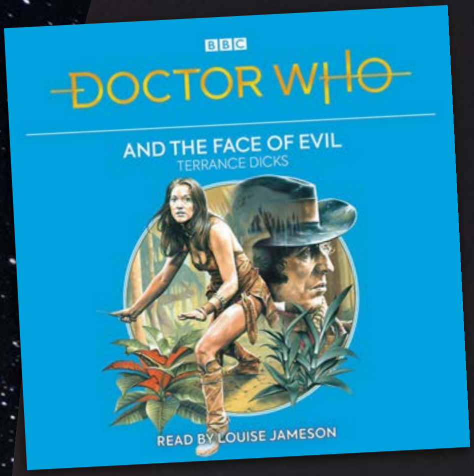
Doctor Who and the Face of Evil



Audiobook

Featuring The Fourth Doctor and Leela
Written by Terrance Dicks
Read by Louise Jameson
BBC Audio RRP £20 (CD), £9 (digital)

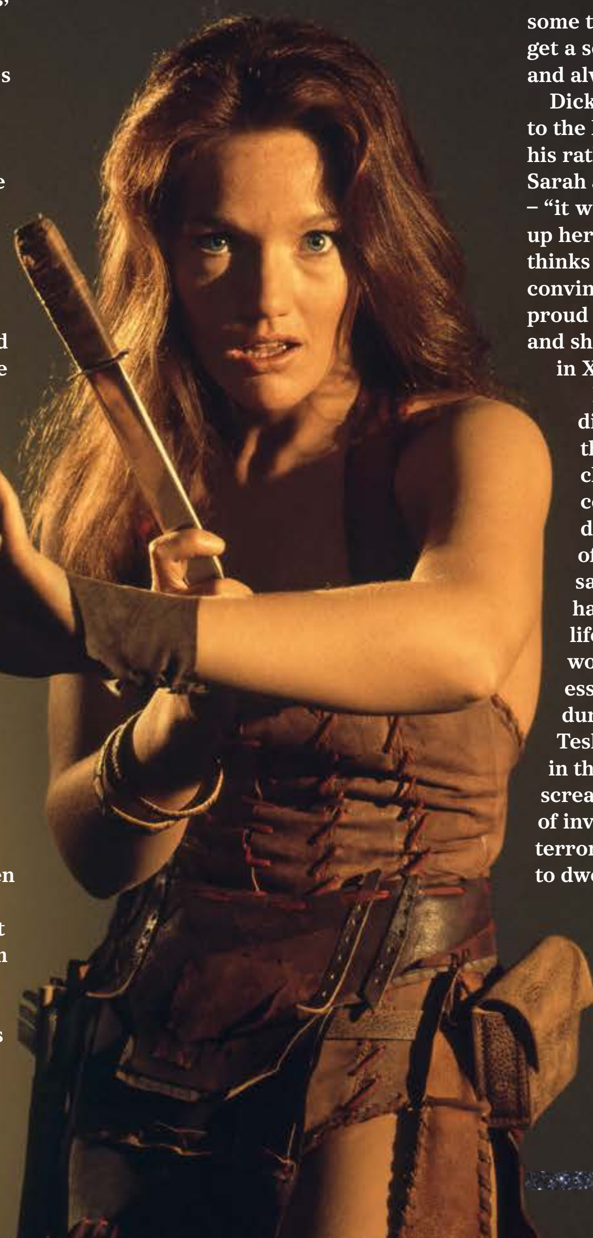
Fittingly for a time-travel series, the last Leela audiobook to be released is her first story, 1977's *The Face of Evil*. Fitting, too, that it should be performed by the actress who played her – Louise Jameson, one of the range's most sensitive readers.

Broadly, the audiobooks take two approaches. There's the one-person show, like last month's *Timelash*, where the narrator brings the characters to life with a range of accents and quirks. Then there's the approach Jameson takes here – which is to allow the text to tell the story, helped by a reading that emphasises drama and emotion without too many performative embellishments. Both can work well, but I think Jameson makes the right choice for *Doctor Who and the Face of Evil* – not just because it's Leela's origin story, but because it's an unusually thoughtful piece about the nature of individuality that might be cheapened by caricaturing the different personae of mad computer Xoanon, or by pitching Mummerset Sevateem against Shakespearean Tesh.

Like all Leela's TV stories, this was novelised by Terrance Dicks. His prodigious late-1970s output has sometimes been said to be more cursory than his earlier books, but I don't think that criticism can be levelled at *The Face of Evil*. He engages fully with Chris Boucher's script, as is clear from some of his additions. The most obvious is his explanation of when exactly the Doctor first met the "Mordee expedition". Dicks suggests it was soon after his last regeneration, during "that business with the Giant Robot" – an adventure Dicks himself wrote, therefore coming across like an extra seal of approval.

Elsewhere, Dicks is highly effective at clarifying or illustrating motivations and characteristics. The ambition and politicking of would-be Sevateem chief Calib are present in the TV version, but are especially vivid in the novelisation. Similarly, Tesh leader Jabel's apparent composure is shown to be a mask when he smashes equipment with his bare hands at the news that the Doctor has evaded him. Like Jameson, Dicks spends time detailing Leela: the way she sharpens her knife on a stone while waiting for the Doctor to work some technical magic, for instance, so we get a sense of her as watchful, intelligent and always ready for danger.

> We get a sense of Leela as watchful, intelligent and always ready for danger.



Dicks makes us more privy than usual to the Doctor's thoughts. This includes his rather harsh reflection on companion Sarah Jane's recent enforced departure – "it was more than time that she took up her own ordinary human life again", thinks the Doctor, as if he's trying to convince himself. Elsewhere, he's very proud of his "neat turn of phrase", and sheepish about his personal role in Xoanon's madness.

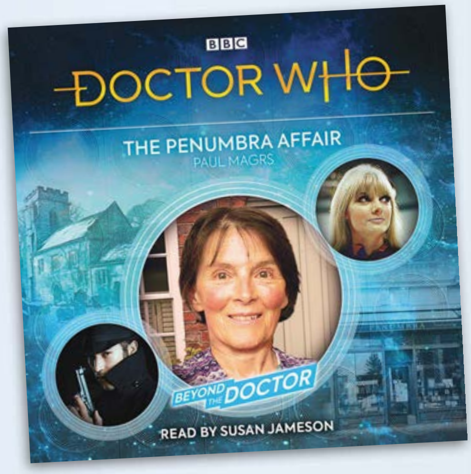
Beyond characterisation and slight dialogue polishes, Dicks brings the story to life with a few well-chosen comments. When Leela is condemned for her blasphemies, despite being an important member of the Tribe of the Sevateem, Dicks sardonically adds: "many warriors had looked favourably on Leela. But life was precious and there were other women" – capturing in a sentence an essential truth of this world. Later, during the Sevateem attack on the Tesh, Dicks records: "It was very dark in the forest and the air was full of the screams of dying men and the bellowing of invisible monsters" – evoking the terror of Leela's planet without having to dwell on gory descriptions.

Packaged with a cover reproducing Jeff Cummins' beautiful illustration of Leela stepping out of the jungle, the background popping with bright blue, this is a great reading of one of Terrance Dicks' best middle-period novelisations.

MATT MICHAEL

Top right: The Doctor (Tom Baker), Calib (Leslie Schofield) and a poisoned Leela (Louise Jameson) in *The Face of Evil* (1977).
Right: Louise Jameson as Leela.

The Penumbra Affair



Audiobook

Featuring Mrs Wibbsey, Polly
Written by Paul Magrs
Read by Susan Jameson
BBC Audio RRP £11 (CD), £9 (digital)

Preceded by *Bessie Come Home*, *London, 1965* and *Sleeper Agents*, *The Penumbra Affair* brings to a close a series of four interlinked stories written by Paul Magrs, all featuring the sinister pairing of Angela Leamann and Mr Harmer. Their interest in former companions (and cars) of the Doctor is finally revealed, as the indomitable Mrs Wibbsey of Hexford cracks open the Penumbra organisation and exposes the truth.

While previous instalments have focused on the Doctor's television companions, Mrs Wibbsey is Magrs' own invention – a mainstay of his 'Nest Cottage' plays, beginning with *Hornet's Nest: The Stuff of Nightmares* (2009). No-nonsense, determined and shrewd, Mrs Wibbsey is a formidable ally – or opponent, depending on how the mood takes her. Played with audible relish by Susan Jameson, once Wibbsey has turned her mind to defeating Penumbra, the organisation is doomed.

As it turns out, the organisation might be less ominous than it first appeared. The Third Doctor's kit car Bessie has sent a message across time and space, warning former companions that there's danger afoot. Mrs Wibbsey responds with characteristic persistence, waving aside Mike Yates' gentle obtuseness and getting down to research. While she's aware of Jo Grant and Sarah Jane Smith, Wibbsey hits the jackpot with Polly Wright, who, it seems, has become the lifelong secretary of the Penumbra Organisation. A correspondence ensues, culminating in Polly's arrival in Hexford at Christmas, as the snow begins to swirl.

As is often the case with these plays, a feeling of intimacy is created – partly by the narrator confiding their story to the listener, and partly by the story itself, which is smaller-scale and more conversational than *Sleeper Agents*' secret bases and hidden cities. By no means a continent-spanning adventure, *The Penumbra Affair* largely takes place in Nest Cottage, as Wibbsey teases out Polly's story over tea and biscuits, pouncing on any details that don't quite add up and slowly but surely working out the facts.

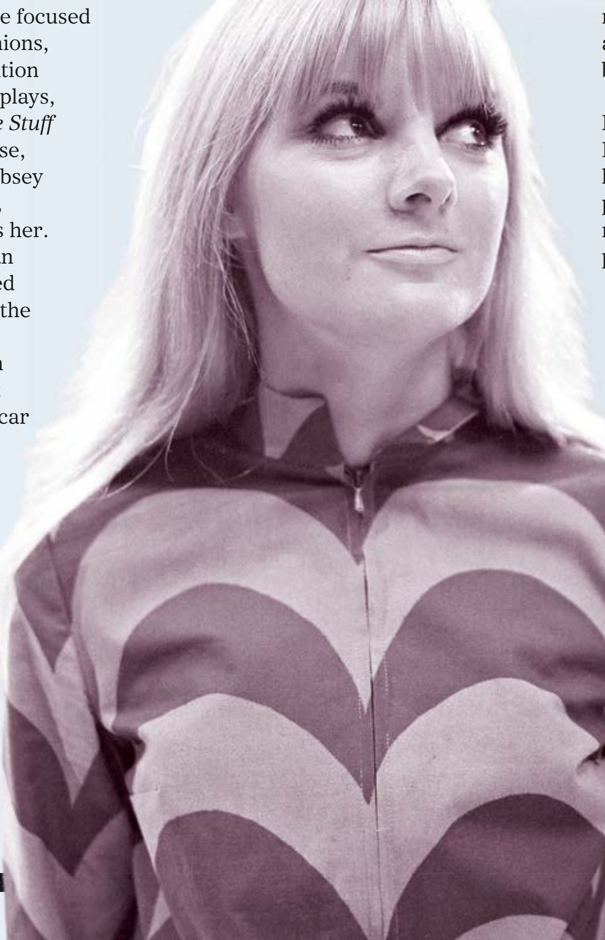
> Bessie has sent a message across time and space warning former companions that there's danger about.

These involve the origin of Penumbra in 1963 London, where reports of missing persons connected with a strange, white-haired old man coincided with rumours of an alien invasion at Coal Hill School. This was enough to capture the attention of certain interested parties, who made it their mission to learn more about the mysterious Doctor at the centre of both situations. As the years passed, Penumbra made contact with Ian and Barbara, Ben and Polly, and even the Doctor's beloved Bessie. But the Doctor himself has stubbornly eluded Penumbra's clutches. Wibbsey might be the key to changing all that, because she has a space/time telegraph machine secreted somewhere in Hexford – a way to contact the Doctor and bring him back to Earth in times of dire need.

The finale, set on a snowy Christmas Day, feels a little odd for a play released in May, suggesting that these releases may have been more spaced out than originally planned. No matter – it's a charming affair, maintaining the domestic menace of the previous plays rather than stretching to anything too grandiose.

While it wraps up the Penumbra arc, I hope this isn't the final *Beyond the Doctor* release. It's always entertaining to catch up with companions after they've parted company with the Doctor and forged their own paths. It's also pleasing that *The Penumbra Affair* leaves the way open for further Nest Cottage chronicles...

MATT MICHAEL



Top: The Doctor's car, Bessie. Photo © Derek Handley.

Above inset: Narrator Susan Jameson.

Left: Anneke Wills as Polly in *The War Machines* (1966).

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

EVE OF THE DALEKS & LEGEND OF THE SEA DEVILS BLU-RAY

The two most recent TV stories, *Eve of the Daleks* and *Legend of the Sea Devils*, have been released together on DVD and Blu-ray.

In *Eve of the Daleks*, it's New Year's Eve and Sarah (Aisling Bea) is troubled by the odd behaviour of Nick (Adjani Salmon), the only customer at her storage facility. When the Doctor (Jodie Whittaker) arrives, Sarah's problems get significantly stranger, as suddenly she has Daleks and mind-bending time loops to deal with.

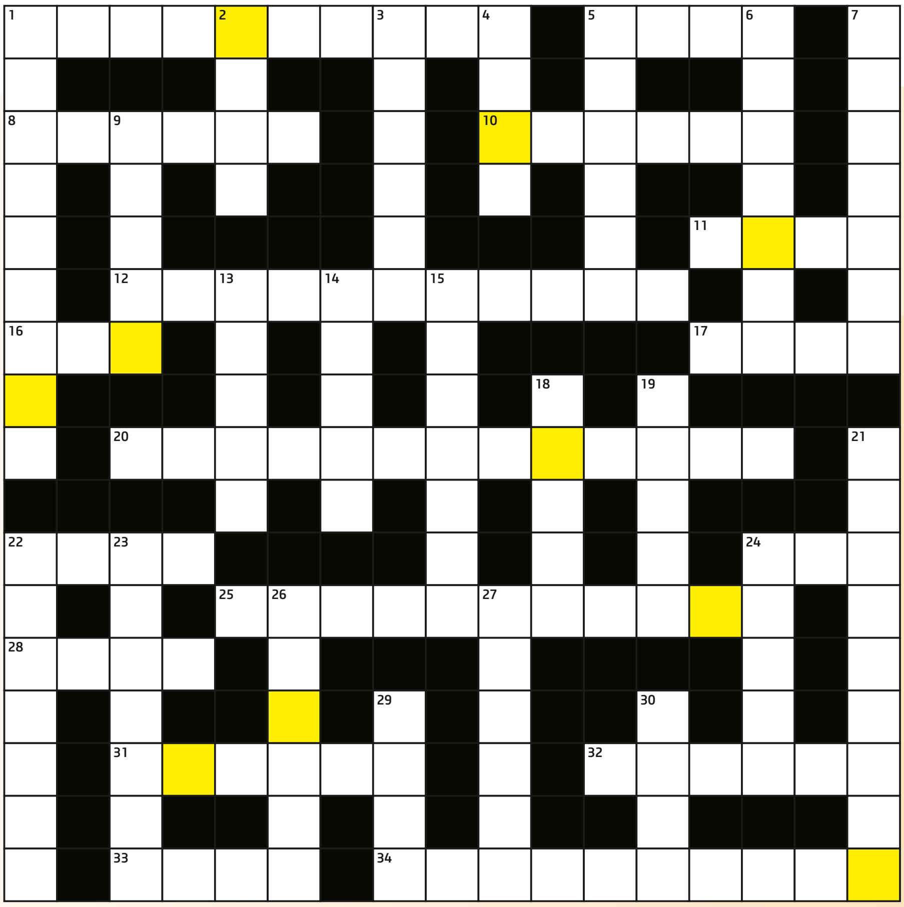
In *Legend of the Sea Devils* the Doctor faces old enemies with the help of the pirate queen Madam Ching (Crystal Yu) in a swashbuckling adventure.

Eve of the Daleks & Legend of the Sea Devils is available now, RRP £21.99 (Blu-ray) and £17.99 (DVD). We have **FIVE** copies of the Blu-ray for lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a monster encountered by the Tenth Doctor.

DOCTOR WHO
EVE OF THE DALEKS & LEGEND OF THE SEA DEVILS

Do you know your Shan Shen from your Hua-Shen?

DWM CROSSWORD



ACROSS

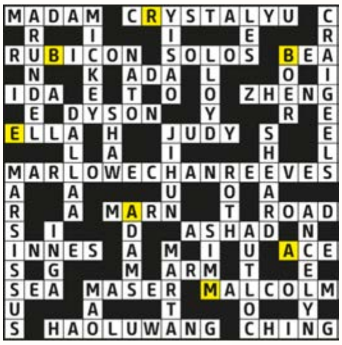
- **1** The new Doctor (5,5)
- **5** (and 7 Down) Writer of *The Awakening* (4,7)
- **8** (and 31 Across) Actor appearing in this year's Centenary Special (6,6)
- **10** Mordred, for example (6)
- **11** Bin Liner, for example (4)
- **12** *Death* ___ __ ___ – 2001 webcast (5,2,4)
- **16** Arthur's ___ – drink served at the Gore Crow Hotel (3)
- **17** The Adherents of the Repeated ___ (4)
- **20** Actor appearing in this year's Centenary Special (5,8)
- **22** "Other" or "Proper" ___ – members of Strackman Lux's team (4)
- **24** Production code of *The Time Monster* (1,1,1)
- **25** (and 15 & 22 Down) Witnessed by the Doctor when she met Mary Shelley (3,8,2,4,7)
- **28** Norwegian city that was sent an Ice Warrior seed pod (4)
- **31** See 8 Across
- **32** The daughter of Darla – held prisoner in a Dalek camp (6)
- **33** Mined by Gangers (4)
- **34** *New Adventures* novel published on the day 1 Across was born (4,3,3)

DOWN

- **1** Sabalom Glitz's spaceship (9)
- **2** Mind reading machine used by the Third Doctor (1,1,1,1)
- **3** Imprint of the *Doctor Who* novelisations (6)
- **4** One of the Seers on the P7E 'planet' (4)
- **5** Companion of the Fifth Doctor in the Big Finish audios (6)
- **6** Nest ___ – home of the Fourth Doctor in a series of BBC Audio dramas (7)
- **7** See 5 Across
- **9** One of Robson's staff at Euro Sea Gas (5)
- **13** ___ Carta – historic document that the Master intended to stop King John signing (5)
- **14** Mercenary used by Morgus (5)
- **15** See 25 Across
- **18** Captain of the *Vipod Mor* (5)
- **19** Companion of the First Doctor (5)
- **21** Companion of the Sixth and Seventh Doctors in the **DWM** comic strip (9)
- **22** See 25 Across
- **23** Mags' home planet (7)
- **24** Ape-like creature that worked for the Daleks (5)
- **26** Commander in the Chancellery Guard (6)
- **27** Captain of *Storm Mine 4* (6)
- **29** Ian and Barbara encountered one in the Screaming Jungle (4)
- **30** One of the Cult of Skaro (4)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: BAMBERA

THE ESSENTIAL TERRANCE DICKS PAPERBACKS

The Essential Terrance Dicks Vol. 1 and *Vol. 2* have been published by Penguin in paperback for the first time, RRP £14.99 each.

The volumes comprise ten complete and unabridged *Doctor Who* novelisations written by Dicks in the 1970s and 80s. *Vol. 1* contains *Doctor Who and the Dalek Invasion of Earth*, *Doctor Who and the Abominable Snowmen*, *Doctor Who: The Wheel in Space*, *Doctor Who and the Auton Invasion* and *Doctor Who and the Day of the Daleks*, while *Vol. 2* contains *Doctor Who and the Genesis of the Daleks*, *Doctor Who and the Pyramids of Mars*, *Doctor Who and the Talons of Weng-Chiang*, *Doctor Who and the Horror of Fang Rock* and *Doctor Who: The Five Doctors*.

BBC
DOCTOR WHO
The Essential Terrance Dicks
vol. 1
BBC
DOCTOR WHO
The Essential Terrance Dicks
vol. 2

We have copies of both volumes to give away to **FIVE** lucky readers – but only if they can correctly answer the question below:

Under which pseudonym was Terrance Dicks credited as writer on the 1976 TV story *The Brain of Morbius*?
A David Dull **B** Michael Meh **C** Robin Bland

THE SIXTH DOCTOR ADVENTURES: WATER WORLDS AUDIO DRAMA

The Sixth Doctor (Colin Baker) and Mel (Bonnie Langford) return in a box set of full-cast audio adventures – and this time they're joined by a new companion, marine biologist Hebe Harrison (Ruth Madeley).

FULL CAST AUDIO DRAMA STARRING COLIN BAKER, BONNIE LANGFORD AND RUTH MADELEY
BBC
DOCTOR WHO
THE SIXTH DOCTOR ADVENTURES
WATER WORLDS
FEATURING ROVE McMANUS AND CHERYLEE HOUSTON

The Sixth Doctor Adventures: Water Worlds starts with Jacqueline Rayner's *The Rotting Deep*, in which a North Sea oil rig is under attack, followed by *The Tides of the Moon* by Joshua Pruett, set on the Moon two billion years in the past, and *Maelstrom* by Jonathan Morris, in which a terrifying undersea presence threatens the world of Veludia.

This brand-new release is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will be in with a chance of winning one of **FIVE** CD box sets.

What aquatic menace did the Doctor encounter in the 1968 story *Fury from the Deep*?
A Parasitic seaweed **B** Fish People **C** The Myrka

THE NINTH DOCTOR ADVENTURES: BACK TO EARTH AUDIO DRAMA

The Ninth Doctor Adventures continue with *Back to Earth*, three full-cast audio stories starring Christopher Eccleston.

These brand-new adventures comprise *Station to Station* by Robert Valentine, in which the Doctor and lost traveller Saffron are being hunted, followed by Sarah Grochala's *The False Dimitry*, set in 1605 Moscow, and *Auld Lang Syne* by Tim Foley, in which the Doctor poses as a caretaker on a very peculiar New Year's Eve.

CHRISTOPHER ECCLESTON
BBC
DOCTOR WHO
FULL CAST AUDIO ADVENTURES
THE NINTH DOCTOR ADVENTURES
BACK TO EARTH

The Ninth Doctor Adventures: Back to Earth is available now from *bigfinish.com* priced £24.99 (CD and digital) and £19.99 (digital only). Give us the right answer to this question and you could be one of **FIVE** readers who'll be getting copies on CD:

What was the name of the family for whom the Doctor was a caretaker in 2011's *The Doctor, the Widow and the Wardrobe?*
A The Arquettes **B** The Armstrongs **C** The Arwells

THE PENUMBRA AFFAIR AUDIOBOOK

BBC
DOCTOR WHO
THE PENUMBRA AFFAIR
PAUL MAGRS
BEYOND THE DOCTOR
READ BY SUSAN JAMESON

Susan Jameson reads *The Penumbra Affair* by Paul Magrs, the latest in the *Beyond the Doctor* series of narrated adventures from BBC Audio.

A letter arrives at Nest Cottage, warning all the Doctor's former companions of danger. An intrigued Mrs Wibbsey, the Doctor's housekeeper, begins a correspondence with one Polly Wright – and soon finds herself with an unexpected Christmas guest. But shadows are gathering in the Hexford snow and old scores are waiting to be settled. With Mike Yates and other friends around her, Mrs Wibbsey must navigate her way between facts and half-truths if she's to keep the Doctor's secrets safe and live to tell the tale...

The Penumbra Affair is available now – RRP £11 (CD) and £9 (digital). We've got CD copies for **FIVE** lucky readers who answer this question correctly:

Who played Captain Mike Yates in *Doctor Who* in the 1970s?
A Richard Wilson **B** Richard Franklin **C** Richard Hurndall

TERMS AND CONDITIONS The competitions open on Thursday 26 May 2022 and close at 23.59 on Wednesday 22 June 2022. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Doctor Who: The Collection – Season 22

BLU-RAY

Preview by **BOB FISCHER**

"I think it was quite moving for Colin Baker and Nicola Bryant," says documentary maker Chris Chapman. "It was a time when they thought *anything* could happen. And although there's a brutality to Season 22, the real-life chemistry between them has a sweetness and tenderness, so we tried to embrace that. It can be an antidote to the acid baths and bloodied hands!"

Chris has produced and directed *Location, Location, Location,* a new documentary on the forthcoming Season 22 Blu-ray release. Here, the former Sixth Doctor and his companion Peri revisit core locations from their only full season together.

"I tried to make it bold and fun," Chris continues. "We took a TARDIS to Bolinge Hill Farm in Hampshire, just as they did for *Revelation of the Daleks*. We surprised Colin and Nicola with it! And at Blists Hill Victorian Town, where *Mark of the Rani* was filmed, we put them on a horse and cart and rode them back in..."

Originally broadcast in early 1985, Season 22 was notable for its ambition: "full-blooded" is how Chris describes the overall tone. Likewise celebrating this

BBC Studios
RELEASED June (TBC)
RRP £44.99 (Blu-ray)

STARRING

The Doctor **Colin Baker**
Peri **Nicola Bryant**

CONTAINS

Attack of the Cybermen
written by **Paula Moore**
directed by **Matthew Robinson**

Vengeance on Varos
written by **Philip Martin**
directed by **Ron Jones**

The Mark of the Rani
written by **Pip and Jane Baker**
directed by **Sarah Hellings**

The Two Doctors
written by **Robert Holmes**
directed by **Peter Moffatt**

Timelash
written by **Glen McCoy**
directed by **Pennant Roberts**

Revelation of the Daleks
written by **Eric Saward**
directed by **Graeme Harper**

LAS CADENAS

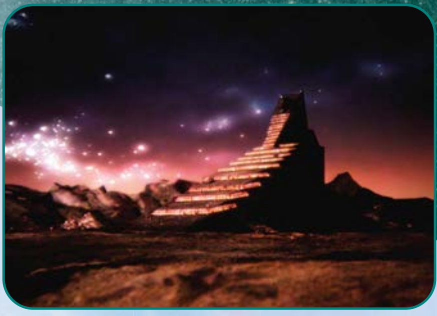
Opposite page inset: Nicola Bryant and Colin Baker return to Blists Hill, where *The Mark of the Rani* was filmed.

Left: A Sontaran in Seville for the *Two Doctors* documentary *La Fiesta del Mal*.

Below inset: Carmen Gòmez in *La Fiesta del Mal*.

Right: Optional new effects of the citadel exterior and Kontron tunnel in *Timelash*.

Bottom: Nicola and Colin revisit the Bolinge Hill Farm location for *Revelation of the Daleks*.



colourful approach is Steve Broster, whose contribution to the box set goes behind the scenes of *The Two Doctors*. "My documentary is called *La Fiesta del Mal*," he says, steadfastly refusing to attempt a Spanish accent. "It translates as 'The Feast of Evil'!"

With the aid of Colin Baker, Nicola Bryant, Frazer Hines and a rogue Sontaran, the film documents the story's sun-soaked location shoot in Seville. "It's a feelgood documentary," says Steve, smiling. "I wanted that holiday spirit to come through. I was intrigued to know what they were getting up to in the evenings..."

Script editor Eric Saward, production associate Sue Anstruther and composer Peter Howell also contribute. And Steve is delighted to have tracked down two actors who've rarely spoken about their roles. "We found Tim Raynham, who played one of the Sontarans," he explains. "Tim left the acting profession many years ago, but we discovered an old postal address and wrote to him. And Carmen Gómez, who played Anita, is now the Deputy Mayor of Gibraltar! She was fabulous."

The era was not without its controversies. Season 22's grisliest moments – including the aforementioned acid baths and bloodied hands – infuriated BBC1 controller Michael Grade, leading to an 18-month hiatus for the show. Now Lord Grade, he's the subject of a detailed *In Conversation* interview with writer Matthew Sweet.

"He and Matthew had worked together before, so I think that was a big factor in him agreeing," explains producer Paul Vanezis. So has Lord Grade mellowed in his opinions?

"Well, he confessed to not liking science fiction," continues Paul. "And his criticisms were that *Doctor Who* was getting overly violent, which wasn't appropriate for an early evening slot. But equally, he was aware that it suffered from being a science-fiction drama done on the budget of *Casualty*."

Sweet has also conducted interviews with Colin Baker and Nicola Bryant, and – like Chris Chapman – Paul finds the two stars' friendship heartwarming. "Colin had this wealth of experience," he says, "but was still feeling like the new boy when he joined *Doctor Who*. And I think that's where that relationship came from: he and Nicola looked after each other. Troubleshooting through time and space in West London!"

> **Originally broadcast in 1985, Season 22 was notable for its ambition.**

Elsewhere, CGI animators Chris Cassell and Justin T Lee have created new visual effects for *Timelash*. "We ended up providing over 100 updated shots," says Justin. "And we based all our updated effects on what was possible when the episode was made. So the new Kontron tunnel is a slit-scan photography effect, and our ship shots were built using the original model assets."

"It was lovely to give *Timelash* a freshen-up," adds Chris. "The enhanced VFX will always be optional, but I hope those who buy the set will check them out when they visit Karfel!"

Actor-presenter Toby Hadoke, meanwhile, has already set up camp on Necros. On a new commentary for *Revelation of the Daleks*, Toby is joined by Colin Baker, Nicola Bryant and Davros himself – actor Terry Molloy. Plus comedian Alexei Sayle, who played the story's motor-mouthed resident DJ. "He's got that bullish on-screen persona, but he's actually a very gentle and thoughtful guy," explains Toby. "And he's very warm about *Doctor Who*."

Toby has also moderated a commentary for the mini-episode *A Fix with Sontarans*. Here, Colin and Tegan actress Janet Fielding are reunited with their one-night-only co-star Gareth Jenkins, who in 1985 was an eight-year-old fan with his own home-made Sixth Doctor costume. "We find out what Gareth is doing now, and I think the Doctor would be very happy with how he's lived his life," says Toby. "He's done lots of charity work and tried to make the world a better place."

With *Behind the Sofa*, extended versions of *Vengeance on Varos*, *The Two Doctors* and *Revelation of the Daleks*, plus the usual wealth of additional features and archive treasures, the whole package promises to be just as colourful, ambitious and – indeed – full-blooded as Season 22 itself. **DWM**

Coming Soon...

Disc One

Attack of the Cybermen

Two episodes, restored in HD

Existing Special Features

- Audio commentary with Colin Baker, Nicola Bryant, Terry Molloy and Sarah Berger
- *The Cold War* – making-of documentary
- *The Cyber Story*
- *Human Cyborg*
- *The Cyber-Generations*
- Optional isolated music score (dual mono)
- 'Cybernetic Autonomous Dalek' (previously a DVD Easter Egg)
- Coming Soon – *Vengeance on Varos*

New Special Features

- *Behind the Sofa: Attack of the Cybermen* with Colin Baker, Nicola Bryant and Terry Molloy; Peter Davison, Janet Fielding and Sarah Sutton; and Sylvester McCoy and Wendy Padbury (the same contributors appear on all episodes of *Behind the Sofa* in this box set)
- *Colin Baker in Conversation* with Matthew Sweet
- *Saturday Superstore* excerpt with Colin Baker, Nicola Bryant, Mary Tamm and Jacqueline Pearce, broadcast 5 January 1985
- *Breakfast Time* excerpts: *Attack of the Cybermen* preview, broadcast 4 January 1985, and Faith Brown interview, broadcast 13 July 1985
- Optional enhanced 5.1 audio
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (two rehearsal scripts, two camera scripts and the script for *Cold War*)
- BBC Audience Research Report for Season 22
- BBC Enterprises sales sheets for Season 22
- *Doctor Who Annual 1986*
- *Radio Times* cuttings

Disc Two

Vengeance on Varos

Two episodes, restored in HD

Existing Special Features

- Audio commentary with Colin Baker, Nicola Bryant and Nabil Shaban
- *Nice or Nasty* – making-of documentary
- *The Idiot's Lantern*
- Optional isolated music score (dual mono)
- Optional enhanced 5.1 audio
- Optional production audio
- Deleted and extended scenes

New Special Features

- *Behind the Sofa: Vengeance on Varos*
- *Points of View* excerpt, broadcast 1 February 1985
- *See Hear* excerpt with Nabil Shaban, broadcast 20 January 1985
- Audio interview with director Ron Jones
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (two rehearsal scripts, two camera scripts and the script for *Planet of Fear*)
- *Radio Times* cuttings

Disc Three

Vengeance on Varos

Two extended episodes, restored in HD

Existing Special Features

- Acid bath scene with alternative music
- *The Colin Baker Years* – originally released on VHS

New Special Features

- *Michael Grade in Conversation* with Matthew Sweet
- *Slipback* – the complete six-part *Doctor Who* radio adventure
- Studio footage

PDFs

- *Slipback* production paperwork
- *Slipback Radio Times* cuttings
- *The Colin Baker Years* VHS cover

Above and below: Matthew Sweet is *In Conversation* with Colin Baker and also former BBC1 Controller Michael Grade.

Right: Contributors to *Behind the Sofa* include Wendy Padbury and Sylvester McCoy (above); plus Sarah Sutton, Peter Davison and Janet Fielding (below).

Disc Four

The Mark of the Rani

Two episodes, restored in HD

Existing Special Features

- Audio commentary with Colin Baker, Nicola Bryant and Kate O'Mara
- *Lords and Luddites* – making-of documentary
- *Now and Then*
- *Playing with Time*
- *Those Deadly Divas*
- *Rogue Time Lords*
- *Blue Peter* excerpt: the history of Ironbridge, broadcast 16 February 1978
- Deleted scenes
- Optional isolated music score (dual mono)
- Optional enhanced 5.1 audio

New Special Features

- *Behind the Sofa: The Mark of the Rani*
- *Location, Location, Location*
- Alternative music score by John Lewis on both episodes
- *Breakfast Time* excerpt: *The Mark of the Rani* preview, broadcast 1 February 1985
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (two rehearsal scripts, two camera scripts and one draft script)
- Alternative music score cue sheet
- *Radio Times* cuttings

Disc Five

The Two Doctors

Three episodes, restored in HD

Existing Special Features

- Audio commentary with Colin Baker, Nicola Bryant, Frazer Hines, Jacqueline Pearce and Peter Moffatt
- *Adventures in Time and Spain*
- Optional isolated music score (dual mono)

New Special Features

- *Behind the Sofa: The Two Doctors*
- *La Fiesta del Mal* – making-of documentary
- *A Fix with Sontarans* – re-cut, and with a new optional audio commentary
- *Points of View* excerpt, broadcast 5 March 1985
- News reports on *Doctor Who*'s 'hiatus'
- A message to the *Doctor Who* Appreciation Society from Frazer Hines and Nicola Bryant
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (four rehearsal scripts, three camera scripts and three post-production scripts)
- Studio floorplans
- *Radio Times* cuttings

Disc Six

The Two Doctors

Extended Part One, restored in HD

Existing Special Features

- *Robert Holmes and Doctor Who*
- *Beneath the Sun*
- *Wavelength*: BBC Radio 4 documentary on the making of *The Two Doctors*

New Special Features

- Studio footage
- *The Panopticon Archive*: interviews with Colin Baker, Jacqueline Pearce and John Nathan-Turner
- *Nicola Bryant: In the Footsteps of the Two Doctors*
- Audio interview with writer Robert Holmes

Disc Seven

Timelash

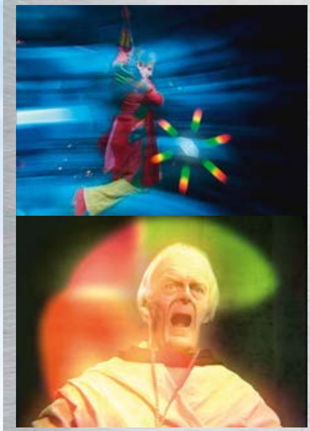
Two episodes, restored in HD

Existing Special Features

- Audio commentary with Colin Baker, Nicola Bryant and Paul Darrow
- *The Good, the Bad and the Ugly* – making-of documentary
- *All's Wells That Ends Wells*
- *Was Doctor Who Rubbish?*

New Special Features

- *Behind the Sofa: Timelash*
- *Nicola Bryant in Conversation* with Matthew Sweet



- Optional updated VFX shots
- Studio footage – the remount
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (two rehearsal scripts, two camera scripts and one camera studio block)
- *Radio Times* cuttings

Disc Eight

Revelation of the Daleks

Two episodes, restored in HD

Existing Special Features

- Audio commentary with Nicola Bryant, Terry Molloy, Eric Saward and Graeme Harper
- *Revelation Exhumed* – making-of documentary
- *Behind the Scenes* – studio footage with optional audio commentary
- Deleted scenes
- *Children in Need* excerpt, broadcast 22 November 1985
- *Directing Who* – Graeme Harper
- *Doctor in Distress* – music video
- *Lenny Henry Show* sketch
- Optional isolated music score (dual mono)
- Optional enhanced 5.1 audio
- Cast members talking (previously a DVD Easter Egg)
- Coming Soon – *The Trial of a Time Lord*

New Special Features

- *Behind the Sofa: Revelation of the Daleks*
- Audio commentary with Colin Baker, Nicola Bryant, Terry Molloy and Alexei Sayle
- Extended Part One
- Optional updated VFX shots
- Studio footage
- Mute film rushes
- *Breakfast Time* excerpts: *Revelation of the Daleks* preview, broadcast 22 March 1985; *Doctor Who* exhibitions feature, broadcast 5 April 1985; Eleanor Bron interview, broadcast 1 May 1985; John Nathan-Turner interview, broadcast 29 May 1985
- *Take Two* excerpt, broadcast 29 May 1985
- *Micro Live* excerpt with Colin Baker in costume, broadcast 2 November 1985
- *The Eternal Mystery* – trailer for *Doctor Who*: *The Collection – Season 22*
- Trails and continuity
- Revised and updated production subtitles
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts (two rehearsal scripts, two camera scripts, two post-production scripts and one draft script)
- Set design drawings
- *Radio Times* cuttings

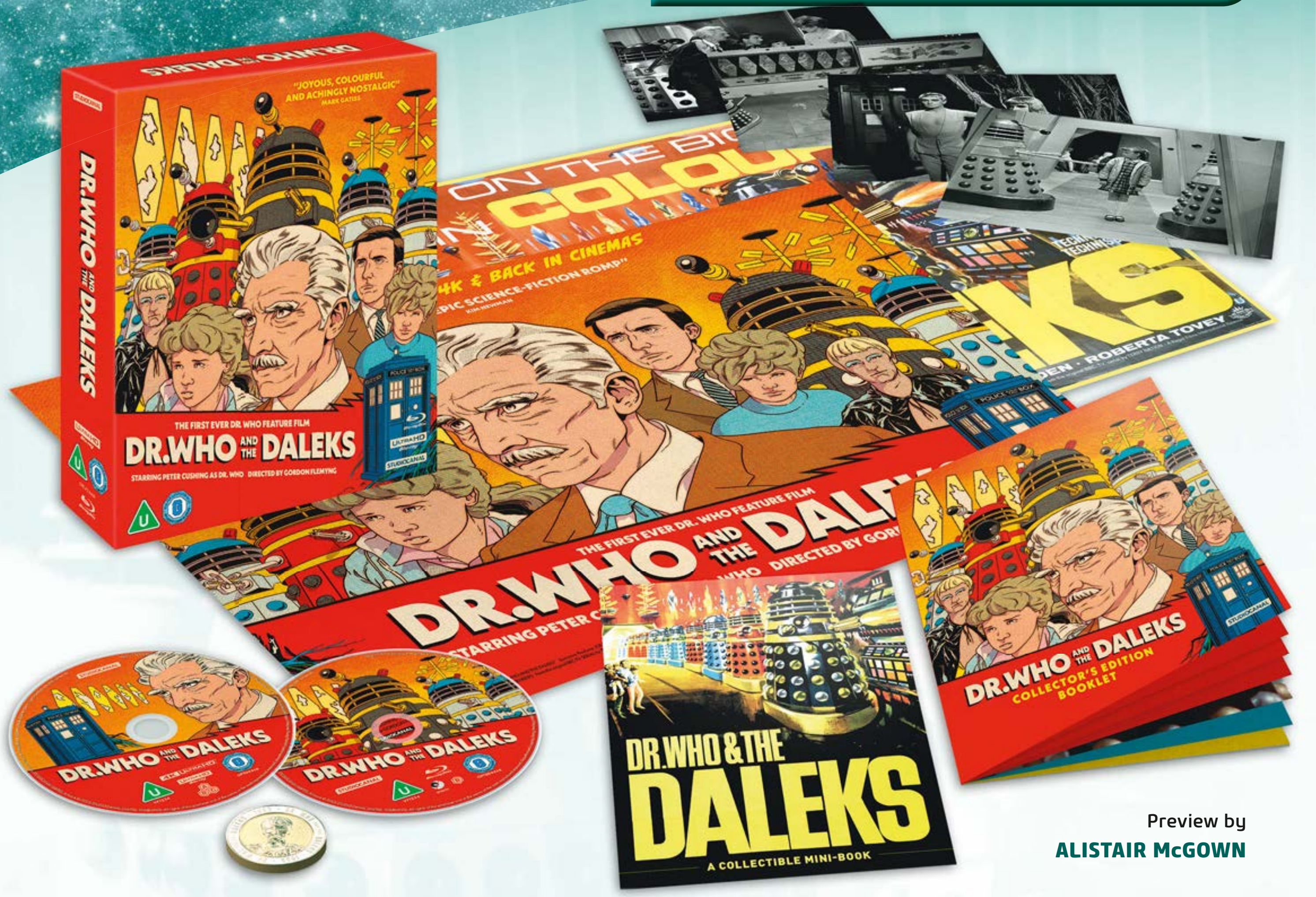
All details correct at time of going to press. Additional special features may be included in the final release.

Top: Nicola and Colin reunited with *The Mark of the Rani* director Sarah Hellings (left); and with *Revelation of the Daleks* director Graeme Harper (right).

Above: More optional new effects shots in *Timelash*.

Left: A Sontaran in *La Fiesta del Mal*.

Right: Peri (Nicola Bryant) in *The Eternal Mystery*.


"JOYOUS, COLOURFUL AND ACHINGLY NOSTALGIC" MARK GATISS
THE FIRST EVER DR. WHO FEATURE FILM
DR.WHO AND THE DALEKS
STARRING PETER CUSHING AS DR. WHO DIRECTED BY GORDON FLEMYNG
4K & BACK IN CINEMAS
DR.WHO AND THE DALEKS COLLECTOR'S EDITION BOOKLET
DR.WHO & THE DALEKS
A COLLECTIBLE MINI-BOOK

Preview by
ALISTAIR McGOWN

Dr. Who and the Daleks
Daleks' Invasion Earth 2150 A.D.

Dr. Who and the Daleks
RELEASED 20 June
RRP £39.99 (steelbook), £49.99 (collectors' edition)

STARRING
Dr. Who **Peter Cushing**
Ian **Roy Castle**
Barbara **Jennie Linden**
Susan **Roberta Tovey**

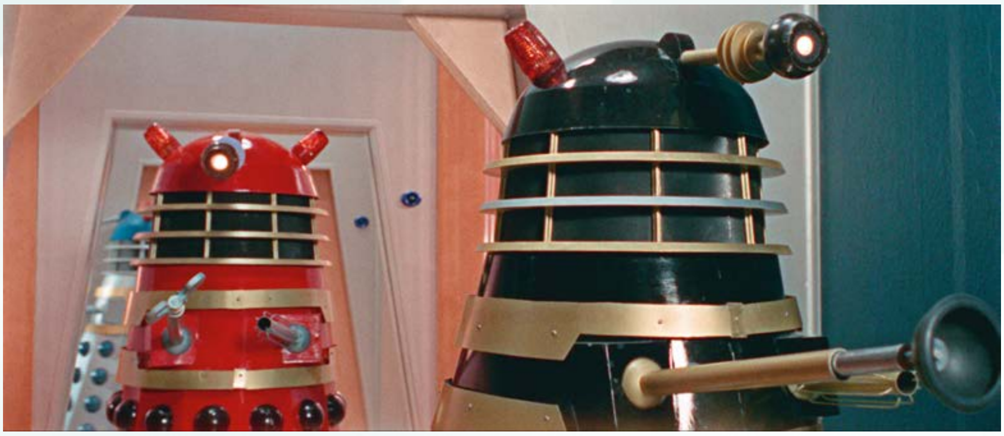
written by **Milton Subotsky**
directed by **Gordon Flemyng**

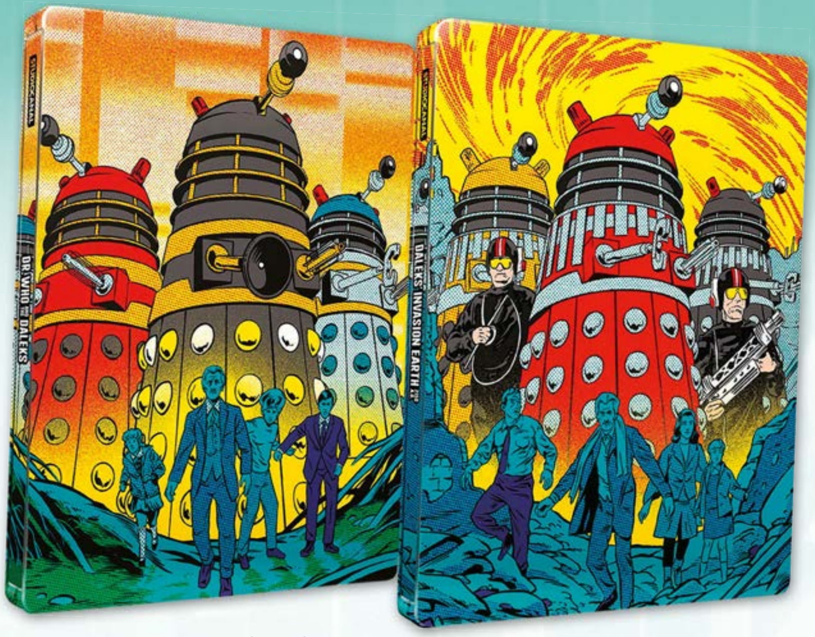
Special Features
- *The Dalek Legacy: Destination Skaro* (new)
- *Restoring Dr. Who in 4K* (new)
- Audio commentary with Mark Gatiss, Kim Newman and Robert Shearman
- Audio commentary with Jennie Linden and Roberta Tovey
- *Dalekmania*
- Interview with Gareth Owen
- Original trailer (remastered for 2013 release)
- Stills gallery

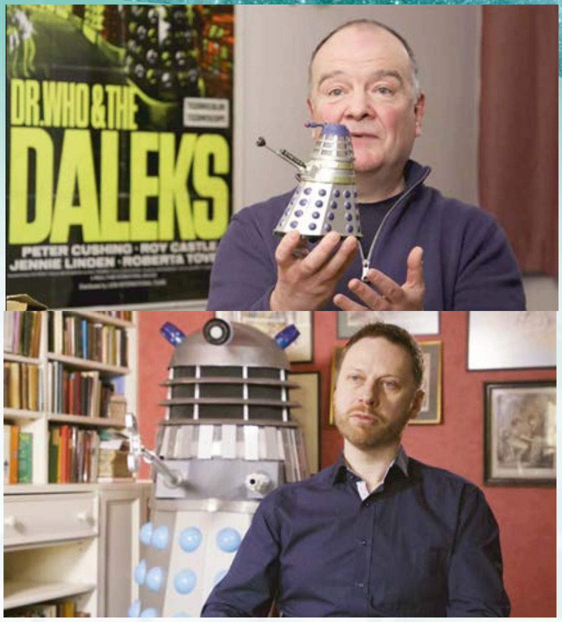
For a generation of fans growing up in the 1970s and early 80s, the two 1960s Dalek films starring Peter Cushing were rare slices of accessible archive *Who*. Regularly aired on television from 1972 onwards, they were also made available in successive home entertainment formats, from 8mm movie reels to VHS and Betamax, graduating latterly to widescreen DVD and Blu-ray.

Now – almost 57 years to the day since the June 1965 premiere of the first film, *Dr. Who and the Daleks* – distributor Studiocanal brings us new HD and UHD discs, the latter providing four times the picture information of standard-issue Blu-rays.

At the heart of these discs are the 2022 restorations, which are discussed in detail on pages 36-39. Available as steelbooks and collectors' editions, the latter format's box sets include booklets with new







essays, posters, art cards and even ‘collectable coins’.

The box sets also include compact 32-page previews of the forthcoming book *Dr. Who and the Daleks: The Official Story of the Films*. Author John Walsh first encountered the movies on Saturday-morning TV. “My priority when we got our first VHS recorder was to capture both films to tape,” he says, nostalgically. “Looking at them now in 4K, you can see the love, care and artistic flourish of these films, particularly their 1960s style and design.”

John’s book will be published by Titan in September. “The Studiocanal archives were fully open to me,” he says. “There were great photos I had seen before, but this time they were in blisteringly sharp quality. And there were many I had never seen before, including some that show more edges to the sets and locations. I had questions about [writer/producer] Milton Subotsky, the shoot and things that happened on set. What was the truth about Peter Cushing being unwell during production of the sequel? Having the chance to answer those questions, and share some rare images, is a great honour.”

The steelbooks and box sets are adorned with retro-style artwork by Johnny Dombrowski, a New York illustrator who’s previously worked with Studiocanal on their Agatha Christie releases. “Lately I’ve been experimenting with recreating that pre-digital comic-book look, and it seemed to fit with the *Doctor Who* films’ 1960s vintage,” he says.

> “You can see the love, care and artistic flourish of these films, particularly their 1960s style and design.” JOHN WALSH

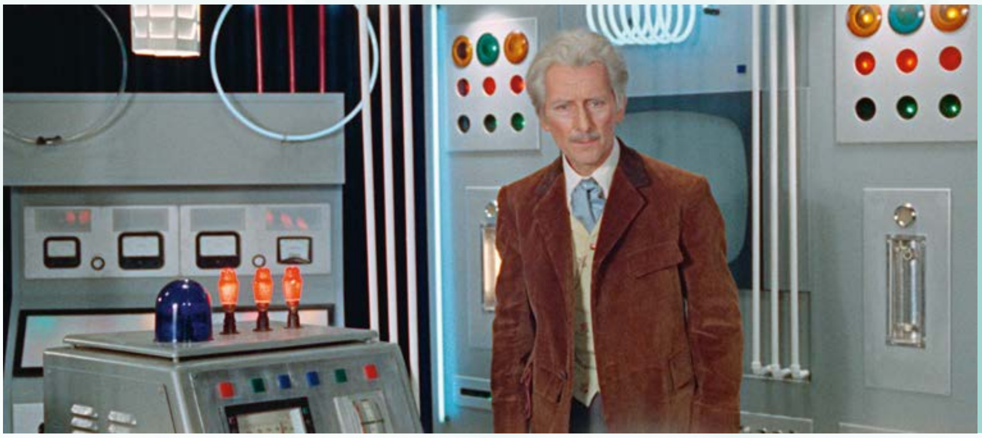
“I’d never watched the films, or the TV show, before tackling this job, so it was completely new territory for me,” he continues. “I’m a big fan of Peter Cushing but was never aware of these movies, growing up in the States.”

Johnny’s artwork echoes the Marvel and DC output of the period, right down to faded ‘four-colour’ printing effects, and he cites legendary artists Jack Kirby and Jim Steranko among his influences. Was he also influenced by Dick Giordano’s 1966 comic-strip adaptation of the first Dalek movie? “I wasn’t!” he says with surprise. “I may have to track down a copy to flip through and compare.”

The new special features on the discs include contributions from Marcus Hearn, the editor of this very magazine. “I took part in the *Dalekmania* video documentary back in 1995, was a consultant on the original HD restorations ten years ago, and now I’m back again for 4K,” he says. “I love these films, and I’m starting to think my reputation might precede me!”

Marcus has directed *The Dalek Legacy: Destination Skaro* and *The Dalek Legacy: Invasion Earth*, documentaries that provide a fresh take on the films. “We’ve talked to people who are in some way professionally connected to the TV series and its wider universe,” he says. “We’ve tried to evaluate what impact the films have had on them and what influence the films might have had on the TV series itself.”

In these brief but illuminating programmes, Robert Shearman – the writer of seminal 2005 episode *Dalek* – explains how the films inspired his TV reimagining of the creatures. Award-winning visual effects designer Mike Tucker reveals the films’ influence on today’s TV Dalek prop design, and modern-day Dalek voice artist Nicholas Briggs assesses the films’ vocal performances. Elsewhere, **Doctor Who Magazine**’s Emily Cook shares her impressions on viewing the films for the first time and CG artist Gavin Rymill examines the design minutiae that →



Opposite page above: The contents of the *Dr. Who and the Daleks* Collectors’ Edition Blu-ray/UHD Blu-ray box set, with art by Johnny Dombrowski.

Opposite page below: Inside the Dalek city in *Dr. Who and the Daleks* (1965).

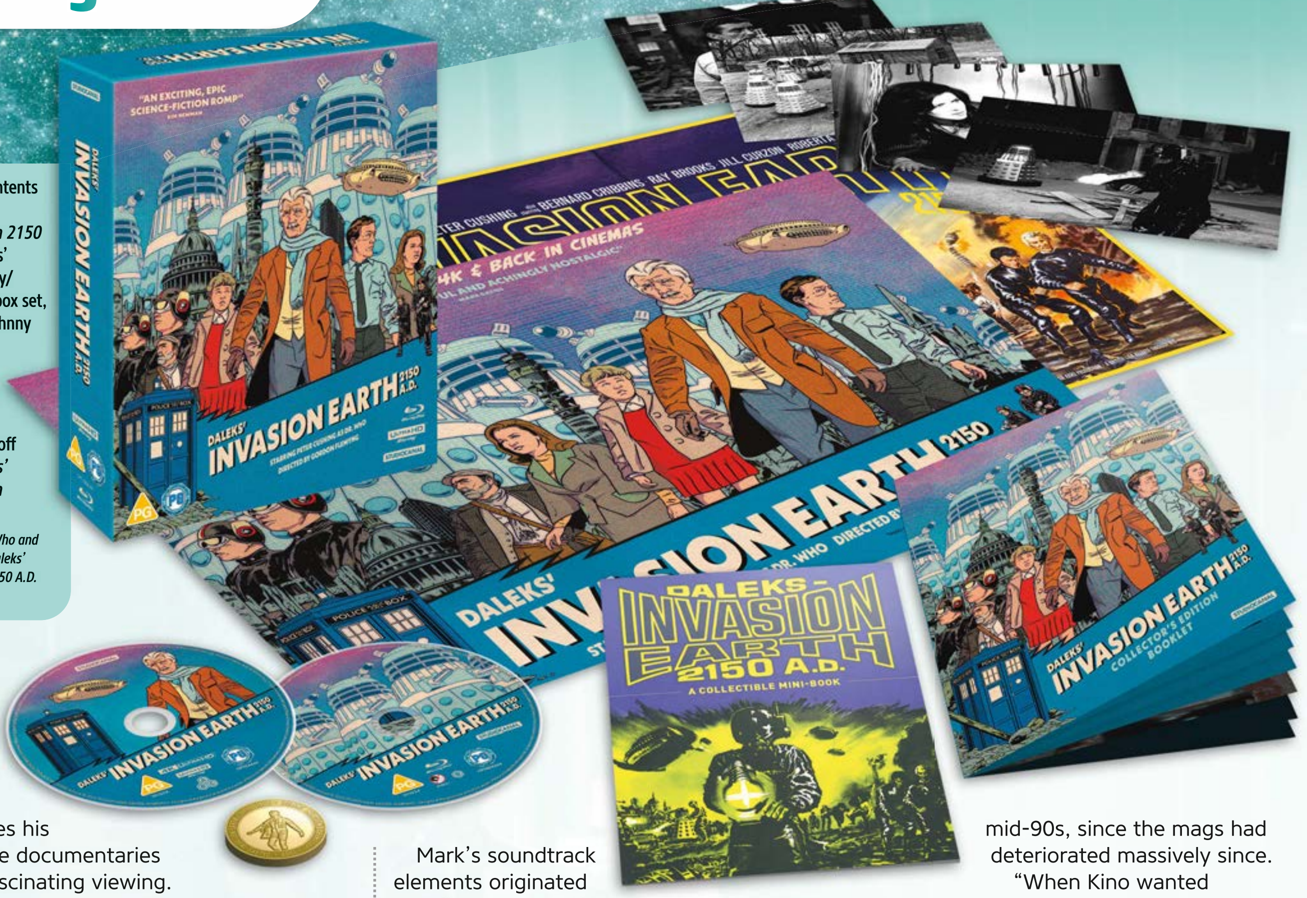
Top left: The new steelbook packaging for *Dr. Who and the Daleks* and *Daleks’ Invasion Earth 2150 A.D.*, with art by Johnny Dombrowski.

Top right: Visual effects designer Mike Tucker (above) and CG artist Gavin Rymill in the new documentary *The Dalek Legacy: Destination Skaro*.

Above inset: Voice artist Nicholas Briggs in *The Dalek Legacy: Invasion Earth*.

Left: Dr Who (Peter Cushing) inside the revamped TARDIS in *Daleks’ Invasion Earth 2150 A.D.* (1966).

Coming Soon...


"AN EXCITING, EPIC SCIENCE-FICTION ROMP"
KIM NEWMAN
DALEKS' INVASION EARTH 2150 A.D.
4K & BACK IN CINEMAS
DALEKS - INVASION EARTH 2150 A.D.
A COLLECTIBLE MINI-BOOK
COLLECTOR'S EDITION BOOKLET

Right: The contents of the *Daleks' Invasion Earth 2150 A.D.* Collectors' Edition Blu-ray/UHD Blu-ray box set, with art by Johnny Dombrowski.

Below: Susan (Roberta Tovey) beside TARDIS' take-off lever in *Daleks' Invasion Earth 2150 A.D.*

Photos from *Dr. Who and the Daleks* and *Daleks' Invasion Earth 2150 A.D.* © Studiocanal.

→ makes his YouTube documentaries such fascinating viewing.

These releases also include archive material such as *Dalekmania* and an audio commentary with stars Jennie Linden (Barbara) and Roberta Tovey (Susan). Previously only available on Kino Lorber's US releases, there are recent audio commentaries by actor-writer Mark Gatiss, Robert Shearman and film historian Kim Newman.

As well as the pictures, the films' sound has also been lovingly restored. Remastered soundtracks, produced by audio engineer Mark Ayres for Kino Lorber in 2020, are here receiving their first UK airings.

Mark's soundtrack elements originated in 1995, when *Dalekmania* was in production. "We had DAT tapes of all the original surviving magnetic [mag] film materials made by John Herron, who was the archivist at Pinewood Studios," remembers Mark. "There was a full mix, Music & Effects, and music for the first film, together with a couple of reels of mix and a couple of M&E for *2150 A.D.*"

Unfortunately, in 2009 preparations for a soundtrack CD revealed creeping archive problems. "The new transfers that were made turned out to be not nearly so good quality as my previous ones. It seems we caught them at the right time in the mid-90s, since the mags had deteriorated massively since.

"When Kino wanted a new remaster in 2020, there was yet more deterioration; the high frequencies had simply disappeared, probably due to shedding on the transfer heads. So instead, I used my *Dalekmania* transfers and various others I'd acquired over the years." Mark has further refined his 2020 Kino remasters to produce definitive soundtracks.

In addition to the 4K Blu-ray release, a launch event at the BFI Southbank on 19 June will precede a run of cinema screenings, starting on 10 July.

So does Marcus think these 4K remasters represent the 'final upgrade'? "They really are top notch," he says. "And that's even taking into account the inherent limitations of Techniscope, which will never look quite as good as the Cinemascope techniques used on bigger-budgeted films.

"Who knows," he adds, smiling. "Maybe in the future Studiocanal will remaster these in 16K for people with impossibly huge televisions. But it's a cast-iron certainty that when you're restoring films from this era you can't get a sharper, more detailed source than the camera negative. And that's what's been used here for the first time."

A minority of fans might disown the films for contradicting TV continuity, but, as Marcus stresses, these releases offer a joyful reminder of some of the most fun *Doctor Who* ever made. "Everyone's entitled to their opinion," he says, "but it's clear there has always been an appetite for these movies. It's quite ironic, really. These were exploitation films, made quickly to capitalise on a craze for Dalek merchandise that was pretty much over by 1966. And yet here we are, celebrating their return more than five decades later." **DWM**

Daleks' Invasion Earth 2150 A.D.

RELEASED 18 July
RRP £39.99 (steelbook),
£49.99 (collectors' edition)

STARRING
Dr. Who **Peter Cushing**
Tom Campbell
Bernard Cribbins
Susan **Roberta Tovey**
Louise **Jill Curzon**

written by **Milton Subotsky**
directed by **Gordon Flemyng**

Special Features

- *The Dalek Legacy: Invasion Earth* (new)
- *Restoring Dr. Who in 4K* (new)
- Audio commentary with Mark Gatiss, Kim Newman and Robert Shearman
- *Dalekmania*
- Interview with Bernard Cribbins
- Interview with Gareth Owen
- Original trailer (remastered for 2013 release)
- Stills gallery

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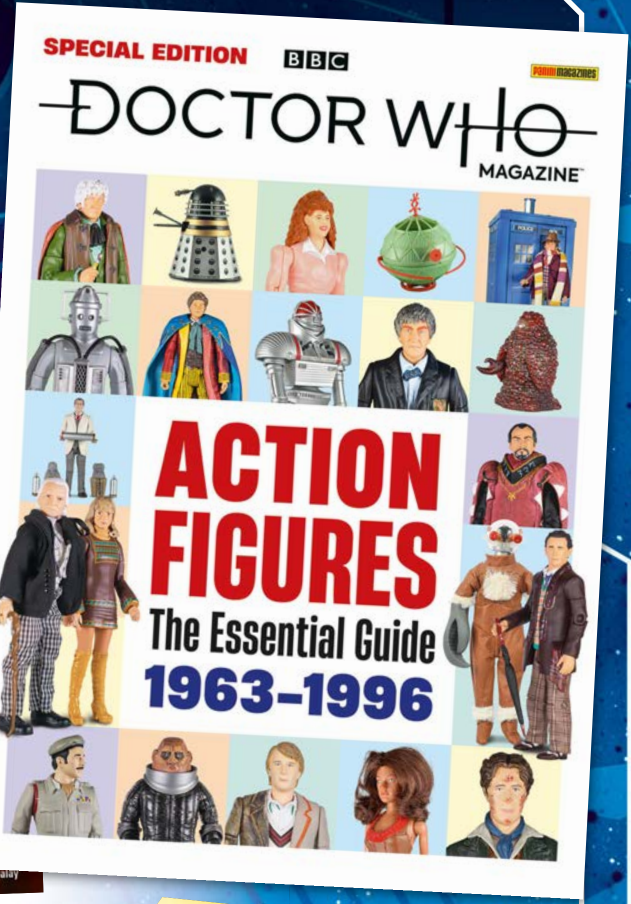
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SPECIAL EDITION
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RESCUE HOUND Dog days with Craige Els
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JODIE WHITTAKER on the Thirteenth Doctor's final series
THE 2022 YEARBOOK

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"Don't do the boring bits!" Steven Moffat on writing for the Doctor
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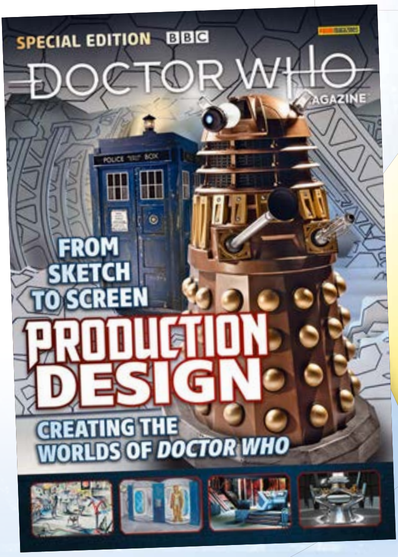
FROM THE PITCH TO THE SHOOTING SCRIPT...
WRITING DOCTOR WHO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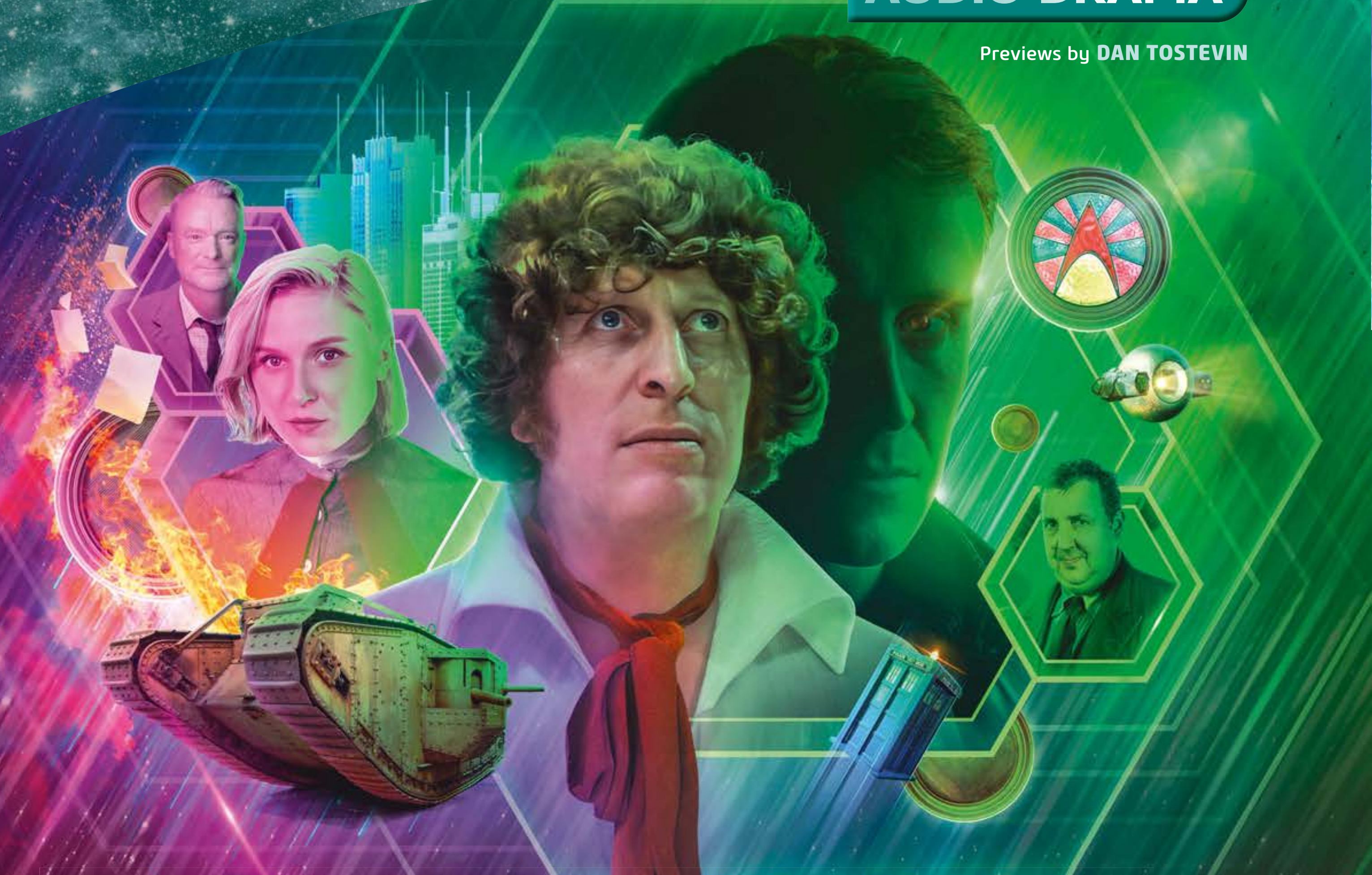
Previews by **DAN TOSTEVIN**



The Fourth Doctor Adventures
The Nine

RELEASED June
BIG FINISH
RRP £24.99 (CD plus digital), £19.99 (digital only)

Comprises:
The Dreams of Avarice by **Guy Adams**
Shellshock by **Simon Barnard** and **Paul Morris**
Peake Season by **Lizbeth Myles**

STARRING
The Doctor **Tom Baker**
The Nine **John Heffernan**
DI Alan Probert **Richard Dixon**
Thana/Mayor of Glimmer **Ronni Ancona**
Drones/Aide/Sergeant **Mark Elstob**
Hanna Schumann/Nurse **Alicia Ambrose-Bayly**
Lt Hans Hoffman **Finlay Robertson**
Doctor Sturm/German Colonel **Nicholas Asbury**
General Reinhardt **Richard Hope**
Cpt Max Beck/Cpt Starling **Christopher Naylor**
Mervyn Peake **David Holt**
Lady Honor Valspierre **Jules de Jongh**
Lord Arthur Grayson/John **David Sterne**
Mortimer Seepgood **Marc Silk**
Queen Alexandrina LXVII **Ava Merson-O'Brien**

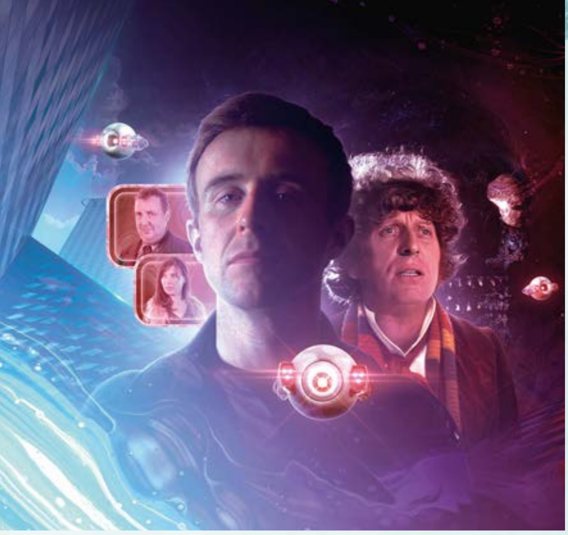
The Fourth Doctor's companionless travels resume with *The Nine* – a box set named after the Time Lord kleptomaniac who returns in its opening four-part story, *The Dreams of Avarice*.

"The entire story came out of thinking about the Nine's character," says its writer, Guy Adams. "The Nine is the most avaricious creature to ever exist. He's the collector writ large – he's *me* writ large! I'm standing in my office, surrounded by all of my Blu-rays, all of my comics, my *Doctor Who* collection on the wall... The Nine is someone who just sees a shiny thing and knows he must have it. So I thought, 'How big can I make his dreams of theft? How absurd can his thievery become?'"

Regular listeners will be familiar with the Nine as the ninth incarnation of a Time Lord who suffers from 'regenerative dissonance', meaning his previous incarnations persist as different personalities within his current body. When Guy wrote *The Dreams of Avarice* in 2017, a later version (the Eleven) was already well established, but the Nine was largely unknown: he'd appeared in a single story, which he spent masquerading as the Doctor. It was up to Guy to flesh him out.

"That's actually part of the fun," Guy says. "While the Nine was far from being a blank canvas, there was room for me to play. I started to wonder what that sort of personality would be like, from the tiniest element of his greed through to the largest and most grotesque elements. It was a case of constantly turning up the volume on those parts of his character, and on his lunacy, and then letting his personality spring from that."

Guy felt the Nine was someone who couldn't look another person in the eye without assessing their value to him. "I think there are actually quite a lot of people like that in the world," he suggests. "We've all met people who seem to want to be our friends, but then we realise it's just because they think we're valuable to them. It was the idea of taking that to grotesque extremes. It's not even about money, it's just value – everything has value, because it's rare or because it's beautiful or whatever, and it was about building a person out of that."



> “I asked myself, ‘What’s the biggest thing the Nine could take and then treat as a trinket?’” GUY ADAMS

The plot grew from an image Guy had of the Nine stealing something impossibly huge and valuable, only to put it on a keyring. “That’s the thing with acquisitiveness,” Guy says. “We see this shiny limited-edition product and we think, ‘I must have that, there’s only 500 copies in the world.’ And then we get it, we open it, and we put it away, because things *aren’t* inherently valuable when they’re just objects. So I liked the idea of, ‘What’s the biggest thing this man could take and then treat as a trinket?’

“But then,” he adds, laughing, “because I’m cruel to myself, I immediately thought, ‘That’s got to be the halfway point. I need to make him go *beyond* where it’s possible to go.’ That’s really where the story came from. I thought, ‘What’s the biggest thing anybody could steal?’ And then: ‘I’ll make that the halfway point of his greed.’ The whole structure and the initial shape of the story came from the levels of how big his ambition could get.”

With the Doctor travelling alone, the role of companion in *The Dreams of Avarice* temporarily falls to Detective Inspector Alan Probert. “I would love to travel with the Fourth Doctor,” says Guy. “But I thought it would be interesting if he were travelling – temporarily, at least – with someone who perhaps doesn’t enjoy it quite so much as we fans of the Fourth Doctor might. So I partnered him with someone whose worldview was much more solid, much more dependable, and who sees the Fourth Doctor’s eccentricities as extremely irritating – someone who wasn’t immediately swooning at his marvellous mercurial ways. Probert finds it all a bit tedious and irritating: ‘Can you please stop travelling in time? That’s ridiculous, and I refuse to accept it.’ I just thought that would be fun.”

And ‘fun’ was very much Guy’s watchword for *The Dreams of Avarice*. “When I first started writing for Tom Baker as the Doctor,” he recalls, “I was very sensibly told, ‘Can you tone down some of the humour in this?’ I’m afraid I do get a little bit carried away. I thought, ‘Tom Baker’s going to say these words’, and I got all giddy. I was quite rightly told, ‘Can you temper this slightly?’ And then, with each Tom Baker script that I’ve written, I seem to have forgotten that advice. I think this script is possibly the high point of that!”

More Four

The Nine also features two more adventures for the Fourth Doctor. In *Shellshock*, a four-parter written by Simon Barnard and Paul Morris, he ends up in hospital during World War One. “For these stories, the brief was that the Doctor doesn’t have a companion,” says Simon. “Of course, the Doctor does sort of need a companion, so Nurse Hanna fulfilled that role. But it was interesting that she’s not on the side of the British – she’s on the side of the Germans.”

And in *Peake Season*, a two-parter from Lizbeth Myles, the Doctor meets the writer Mervyn Peake. “I started thinking about what Tom Baker might enjoy recording,” explains script editor John Dorney. “He’d often talked about his admiration for [*Gormenghast* trilogy author] Mervyn Peake, so it felt like something of a no-brainer to make Peake a temporary companion. I threw the concept over to Liz Myles as a starting point and she jumped on it. We were both keen that it wasn’t one of those stories where a great writer got all of their ideas from travelling with the Doctor, but at the same time we wanted it to have a Peake-ish quality. Liz delivered this in spades, coming up with a suitably off-centre world of grotesques and dark humour.”

BBC
DOCTOR WHO
SHELLSHOCK

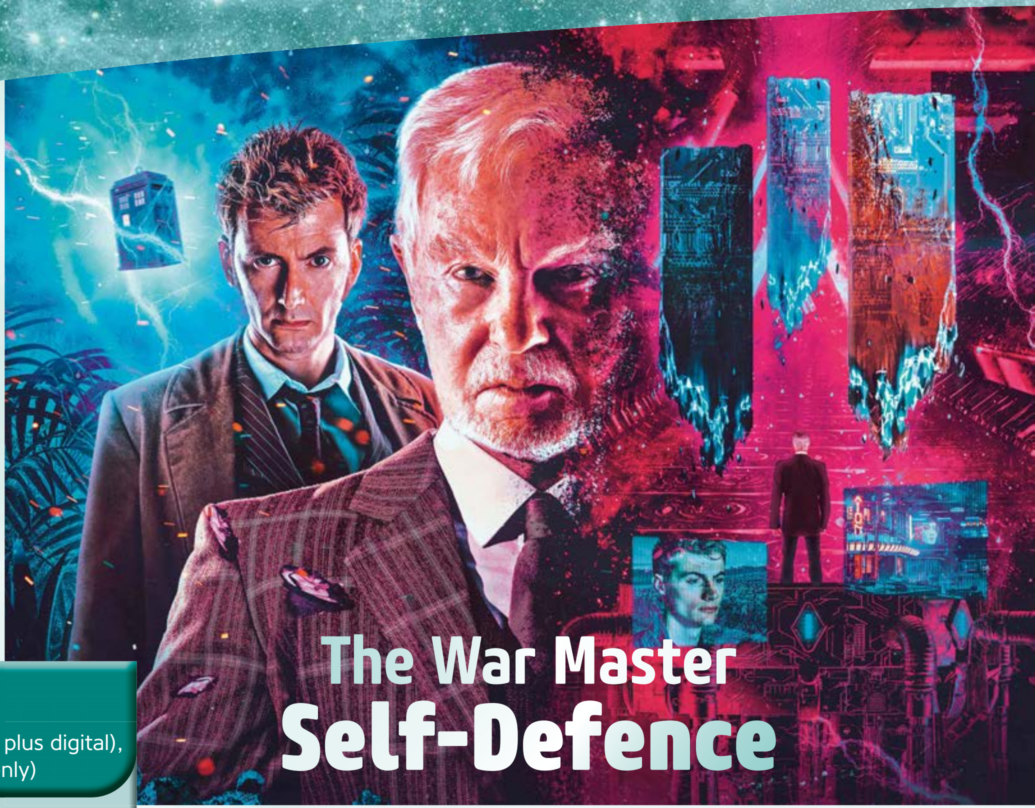
Opposite page: Ryan Aplin’s cover art for *The Nine*.

Top left: Ryan Aplin’s cover art for *The Dreams of Avarice*.

Top right: Alicia Ambrose-Bayly.

Above right: The cast and crew of *The Nine* includes David Richardson, Nicholas Briggs, Ken Bentley, Tom Baker, Mark Elstob, Ronni Ancona, Richard Dixon and John Heffernan.

Right: Tom Baker and John Heffernan.



The War Master
Self-Defence

June marks the 15th anniversary of *Utopia*, the 2007 TV episode in which the Tenth Doctor discovered that the villainous Master had survived the Time War. But because the Master’s identity was revealed at the episode’s climax, moments before he regenerated into a new form, there was only the briefest of interactions between David Tennant and Derek Jacobi. That’s where *Self-Defence* comes in, reuniting the two actors and giving us a longer look at their Doctor-Master dynamic.

This seventh series of Big Finish’s *The War Master* tells four tales linked by a tricky situation for the Master. And by the final episode, Lizzie Hopley’s *The Last Line*, the stakes are high enough that he calls upon his ‘best enemy’ for help...

“It was thrilling and terrifying in equal measures,” says Lizzie. “Thrilling because I felt honoured to be writing for those two fantastic characters and fantastic actors, and terrifying because I thought, ‘How am I going to do this justice?!’”

Series mastermind Scott Handcock – who served as director, producer and script editor – asked Lizzie for a very particular type of story. “There was going to be a lot of time where it was just the two of them in a room,” she says. “This wasn’t something where I could get away with them running around corridors and shooting at each other. There is *some* of that, but it was going to be a real character piece. This is a very specific encounter at a very specific time, so I had to get their voices right.”

RELEASED June
BIG FINISH
RRP £24.99 (CD plus digital), £19.99 (digital only)

Comprises:

The Forest of Penitence
by **Lou Morgan**
The Players
by **Una McCormack**
Boundaries
by **Lizbeth Myles**
The Last Line
by **Lizzie Hopley**

STARRING

The Master **Derek Jacobi**
The Doctor **David Tennant**
Scarp **Phil Dunster**
Blythe **Sara Powell**
Ellie **Cecilia Appiah**
Dalfin **Deirdre Mullins**
Corvell **Adetomiwa Edun**
High Vector Salaskin **Abigail Thaw**
Lucia **Ella Kenion**
Gallia **Robyn Addison**
Cato **Ariyon Bakare**
Theo **Josh Berry**
Fenice **Jo Joyner**
Cole **Jonny Green**
High Vector Goriant **Steven Flynn**
Severine **Sophie Shad**

Tonally, it was important for it to feel like the Doctor was guest-starring in the Master’s series, rather than the other way around. “Scott’s feedback was really useful for that, because my first long treatment for it read a bit more like a *Doctor Who* story,” Lizzie explains. “*The War Master* is very specifically dark. There’s this camp, arch element to the humour and the banter in *Doctor Who*, and that just had to come out completely.”

To help get that right, Lizzie revisited Derek Jacobi’s previous audio appearances as the Master. “They’re terrifying,” she says. “He does some absolutely horrendous things. Some of those images from some of those writers are still on my mind! I had to equal that, or better it.”

Scott also pointed Lizzie towards an American TV series for inspiration. “He said to me that the War Master was a bit like Mads Mikkelsen as Hannibal Lecter in *Hannibal*,” she recalls. “It’s that cold, clinical behaviour, almost like part of his brain’s missing. Every incarnation of the Master is bad, but there’s something really clinical about Jacobi’s War Master, and that adds to the horror. That really helped me get the tone – less bantery and a bit more honest.”

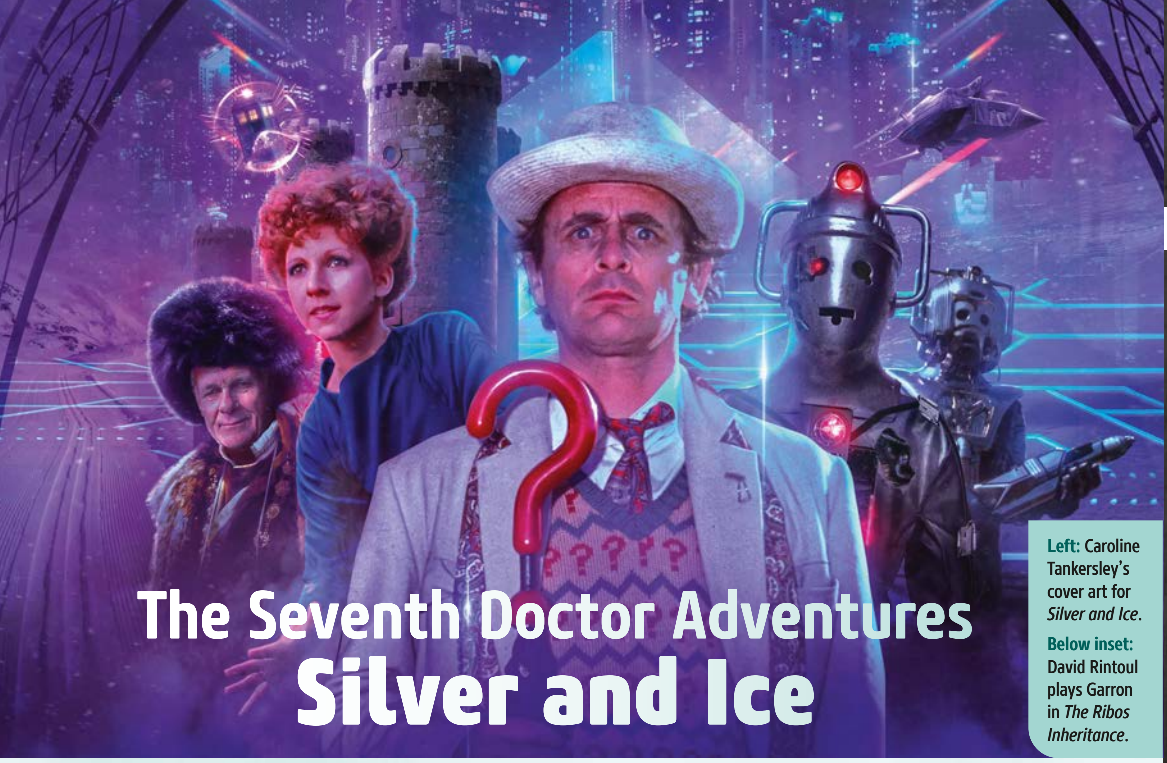
> “Every incarnation of the Master is bad, but there’s something really clinical about Jacobi’s War Master.” LIZZIE HOPLEY

For the Master, the events of *Utopia* are still to come; for the Tenth Doctor, they’re in the past. “It was an interesting twist, the fact that the Master didn’t recognise the Doctor,” Lizzie reflects. “He didn’t know this face, whereas the Doctor did. That was a very interesting angle because it gave the Doctor a little bit of an edge at times, and allowed me to play around with the Master’s intentions.”

The Doctor might recognise this version of his nemesis, but he doesn’t know everything about this period of his life. “What I played around with was the Doctor’s terrible desire to know what he’s done,” says Lizzie. “It’s that need to know, but the terror of actually knowing the very worst...”

Top: Sean Longmore’s cover art for *Self-Defence*.

Right: Adetomiwa Edun, Phil Dunster, Deirdre Mullins and Cecilia Appiah.



The Seventh Doctor Adventures
Silver and Ice

Left: Caroline Tankersley's cover art for *Silver and Ice.*
Below inset: David Rintoul plays Garron in *The Ribos Inheritance.*

The Seventh Doctor and Melanie Bush are off on two new adventures, starting with *Bad Day in Tinseltown*. Written by Dan Starkey, the two-part story takes place in a frontier town called BrightEdge.

"I like the decay, the post-industrial grime, and finding shiny things in the grime," says Dan. "It's quite an evocative setting, like somewhere after the gold rush. I was thinking of those towns in the Klondike where there was wealth very briefly, and then everyone went away."

In keeping with the Wild West feel, BrightEdge needed a saloon – and that led to the story getting a splash of showbiz. "I was thinking, 'What goes on at a saloon apart from drinks?'" Dan says. "There might be entertainment, gambling, that sort of thing. As soon as you have that location, you start to ask questions – 'OK, if that's true, then what else is true?' – and you construct outwards from that."

There are appearances from two models of Cybermen: one from the 1960s, the other from the 1980s. "It's quite fun having those two different factions," Dan says, pointing out that the TV series did something similar with the Daleks in 1988's *Remembrance of the Daleks*. "We haven't got the same thing happening in this one," he explains, "but we've got a bar-room brawl, like in a Western, between two different types of Cybermen!"

The story takes place during the 1987 season of the TV show, and Dan was keen to capture its unique flavour. "I watched it when I was nine or ten years old, and I loved it," he recalls. "The script editor at the time, Andrew Cartmel, was very influenced by comics, so I've always thought that this period gives you free rein to be quite bold with the different characterisations, and be quite crazy. And because it's on audio, the pictures will be as outlandish as the listener wants to imagine."

The second story is *The Ribos Inheritance*, a four-parter by Jonathan Barnes. It returns to the eponymous planet introduced in the 1978 TV serial *The Ribos Operation*, written by Robert Holmes.

"In the original, we stay largely in a single space," says Jonathan, "although, as ever with Holmes, all that lovely world-building was going on in the background. That gives you space to expand it, get outside, and see what's going on elsewhere on the planet Ribos – as well as revisiting some of the settings that he'd already shown us."

Jonathan wanted to revisit the 1978 serial in a 1987 style. "How would they have done it in Season 24?" he wonders. "Hopefully, we've got the tone about right: it's fairly light-hearted and fairly frothy in some ways, but with a little hint of dark underneath. My starting point was a slightly throwaway detail in the original story about this period of 'Sun-Time' and this period of 'Ice-Time', both of which are very long, and the idea that the planet flips between the two extremes. I thought, 'What if Ice-Time hadn't stopped? What if it just kept going and going, in a 'forever winter in Narnia' sort of fashion?'"

Returning from the TV story is the conman Garron, with David Rintoul taking over the role from the late Iain Cuthbertson. "In some ways, he's exactly where we'd expect to find him," says Jonathan. "He's back on Ribos, he's involved with another scam – a scheme that sails a bit close to the wind. And of course, it's gone wrong and blown up in his face! All of that, we're expecting. But I've added, hopefully, a few more wrinkles to his character that perhaps are less expected..." **DWM**

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SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

Dr. Who	Peter Cushing
Ian	Roy Castle
Barbara	Jennie Linden
Susan	Roberta Tovey
Alydon	Barrie Ingham
Ganatus	Michael Coles
Dyoni	Yvonne Antrobus
Temmosus	Geoffrey Toone
Antodus	John Bown
Elyon	Mark Petersen
Thal	Ken Garady
Thal	Nicolas Head
Thal	Michael Lennox
Thal	Jack Waters
Thal	Virginia Tyler
Thal	Jane Lumb
Thal	Bruce Wells
Thal	Martin Grace
Thal	Sharon Young
Thal	Garry Wyler
Dalek	Bruno Castagnoli
Dalek	Michael Dillon
Dalek	Brian Hands
Dalek	Robert Jewell
Dalek	Kevin Manser
Dalek	Eric McKay
Dalek	Len Saunders
Dalek	Gerald Taylor
Dalek voices	Peter Hawkins
Dalek voices	David Graham
Thal	Mike Reid
uncredited stuntman	Eddie Powell

BEFORE

①* Uncredited Lady in Waiting in *The Keys of Marinus* (2)

① Uncredited member of rabble, *The Romans* (4)

⑪ Dalek voices in *The Mutants* (aka *The Daleks*) (2-7), *The Dalek Invasion of Earth* (2-6)

⑪ Dalek voices in *The Mutants* (2-7), *The Dalek Invasion of Earth* (2-6)

⑮ Dalek in *The Mutants* (2-7), *The Dalek Invasion of Earth* (2-5); Zarbi in *The Web Planet* (2-6)

⑰ Dalek in *The Mutants* (2-7), *The Dalek Invasion of Earth* (2-6); Zarbi in *The Web Planet* (1-6)

⑱ Dalek in *The Mutants* (2-7), *The Dalek Invasion of Earth* (1-6); Zarbi in *The Web Planet* (1-6)

AFTER

① Uncredited pirate (as 'Gary Wyler') in *The Smugglers* (4)

① Uncredited slave in *Day of the Daleks* (3)

② Uncredited stunt double for Doctor Who in *The Deadly Assassin (3-4)* [also doubled for The Master in (4)]

② Uncredited Egyptian in *The Daleks' Master Plan* (9-10)

③ Paris in *The Myth Makers* (2-4)

④ Hepesh in *The Curse of Peladon* (1-4)

⑤ Uncredited Greek soldier in *The Myth Makers* (3); uncredited guard in *The Massacre of St Bartholomew's Eve* (4); uncredited worker in *The War Machines* (2-3); uncredited soldier in *The War Machines* (3-4)

⑧ Uncredited American soldier in *The War Games* (3); Ogron in *Day of the Daleks* (2-4), *Frontier in Space* (2-3, 5-6)

㉑ Dalek in *The Chase* (1-6), *Mission to the Unknown*, *The Daleks' Master Plan* (1-6, 8-12), *The Power of the Daleks* (3-5)

㉕ Dalek voices in *The Chase* (1-6) [also Mechonoid voices (5-6)], *Mission to the Unknown*, *The Daleks' Master Plan* (1-6, 8-12); Charlie in *The Gunfighters* (1-3); Kerensky in *City of Death* (1-4)

㉞ Dalek in *The Chase* (1-6), *Mission to the Unknown*, *The Daleks' Master Plan* (1-6); Clown in *The Daleks' Master Plan* (7) (as 'Robert G Jewell'); Dalek in *The Daleks' Master Plan* (8-12), *The Power of the Daleks* (3-6); Macra in *The Macra Terror* (1-4); Dalek in *The Evil of the Daleks* (1-7), *The War Games* (10)

㉞ Dalek in *The Chase* (1-6), *Mission to the Unknown*, *The Daleks' Master Plan* (1-6, 8-12); Machine Operator in *The War Machines* (2-4), voice of WOTAN in *The War Machines* (1-3 uncredited, 4 credited); Dalek in *The Power of the Daleks* (3-6); Damon's Assistant in *The Underwater Menace* (2); Dalek in *The Evil of the Daleks* (3-7); Baker's Man in *The Dæmons* (2); Vega Nexos in *The Monster of Peladon* (1)

㊵ Dalek voices in *The Space Museum* (4), *The Chase* (1-6), *Mission to the Unknown*, *The Daleks' Master Plan* (1-6, 8-12) [also voice of Cory in (3)]; Cyberman voices in *The Tenth Planet* (4); Dalek voices in *The Power of the Daleks* (2 uncredited, 3-6 credited); Cyberman voices in *The Moonbase* (3-4); Dalek voices in *The Evil of the Daleks* (2-7); Cyberman voices in *The Tomb of the Cybermen* (2-4), *The Wheel in Space* (3-6)

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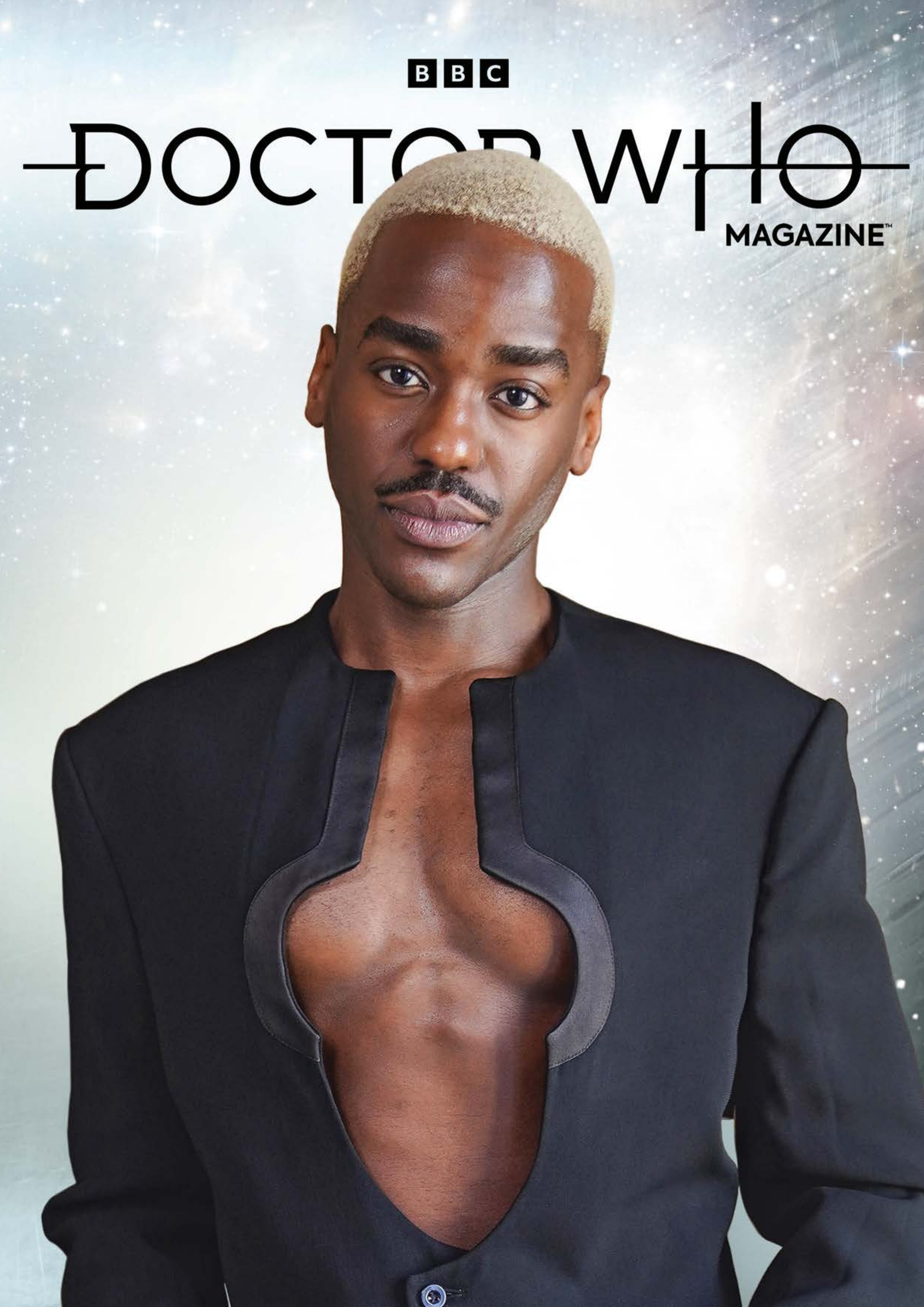

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